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No. 2156.

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INSTITUTION OF NAVAL ARCHITECTS. NOTICE.

THE TENTH ANNUAL MEETING OF THE INSTITUTION OF NAVAL ARCHITECTS will take place at 12 o'clock, on THURSDAY, FRIDAY and SATURDAY, the 18th, 19th and 20th of March, at the Hall of the Society of Arts, John-street, Adelphi, London. There will also be EVENING MEETINGS on THURSDAY and FRIDAY, at 7 o'clock.

Papers on the Principles of Naval Construction, on Practical Shipbuilding, on Steam Navigation, on the Equipment and Management of Ships for Merchandise and for War, will be read at this Meeting.

C. W. MERRIFIELD, Honorary Secretary.
Adelphi-terrace, London, W.C.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

Agricultural Education.
THE EXAMINATION OF CANDIDATES for the Society's Education Prizes will take place in the Week commencing MONDAY, April 13, 1869.

Copies of the Form required to be sent in by the 18th of March may be obtained on application to
H. M. JENKINS, Secretary.
14, Hanover-square, London, W.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, W.

The Rev. F. W. FARRAR, M.A. F.R.S., will, on TUESDAY NEXT, at Three o'clock, commence a Course of Four Lectures 'On the Growth and Results of Comparative Philology.' To be continued on Tuesdays, Wednesdays and Fridays. Subscription to this Course, Half-a-Guinea. To all the Courses of Lectures, Two Guineas. H. BENICE JONES, Hon. Sec. February, 1869.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, W. - CANDIDATES for the FULMERIAN PROFESSORSHIP OF PHYSIOLOGY are requested to APPLY to the Honorary Secretary, R.I., at or before SATURDAY, April 10, 1869.

H. BENICE JONES, Hon. Sec.
February, 1869.

SOCIETY OF FEMALE ARTISTS' EXHIBITION OF WORKS NOW OPEN, Gallery, 9, Conduit-street, Regent-street, Ten till six, Admission 1s.; Catalogue ofc.

THE LIFE-COSTUME ACADEMY, Tuesdays and Fridays. Instructor, W. H. Flak, Esq. Visitor, George D. Leslie, Esq. A.R.A.

THE LATE ARCHBISHOP OF CANTERBURY, in a Sermon preached by His Grace on behalf of the CANCER HOSPITAL, London and Brompton, said:-

'There is no disease more pitiable than that to which this Institution is specially devoted. From the first symptoms of attack one long course has commonly been prognosticated - a fearful looking for of a lingering progress towards a death of anguish. Could the greatness of the suffering be laid before you - could you be shown its severity as to see in its true proportions and natural course, no one ended with the feelings of humanity could resist the spectacle: they would think all they possessed a trifling sacrifice if, at such price, they could mitigate such misery; and yet they know that those sufferings exist as surely as if they were spread before their eyes. This, therefore, is a case in which I may justly ask your liberal contributions, that the relief afforded by this Hospital may more nearly approach the amount of misery it endeavours to remove.'

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Office, 167, PICCADILLY, opposite to Bond-street.

EDUCATION, PARIS, under the patronage of the Princess de Beauvau - A French Lady, who has successfully established a College for the Education of Young Ladies, has to inform English Families that she wishes to RECEIVE ENGLISH PUPILS at the College, who will have the advantage of residing with, and being under the moral and religious supervision of an English Protestant Lady, widow of a medical man. The best Professors are engaged. Terms, 800 per annum. References given and required. - Letters may be addressed to Mrs. Riv, who is now in London; to Messrs. Bell & Daldy, University Publishers, 4, York-street, Covent-garden, and Mrs. Riv would arrange an interview.

CLASSICS. - A High First Classman (Cambridge), University Scholar, Fellow, &c., will be glad to meet with CLASSICAL PUPILS. - Address A. B., care of Messrs. Street Brothers, 10, Fleet-street, Lincoln, Inn.

A MARRIED FRENCH CLERGYMAN (Protestant), having been many years at the head of an Educational Establishment, wishes to meet with an ENGAGEMENT in England as Professor of French, Latin, Greek, &c., in a Public or Private School. Highest references can be given. For further particulars address to E. SELCKINGHAUS, 115, Vyse-street, Birmingham.

PENSION FÜR TÖCHTER, IN CARLSRUHE (Grand-Duchy of Baden). - A GERMAN LADY, living with her Mother at Carlsruhe, the capital of the Grand-Duchy of Baden, receives PUPILS, not more than six in number.

The Terms are Fifty Guineas per annum. A thoroughly good Education is given, including German, French, the Elements of the Italian Language, if desired, and Drawing. A small charge is made for Music. First-rate Masters can also be obtained. The Lady has the highest recommendations from the Nobleman's Family with whom she lately lived in England as Governess, and from the Parents of her Pupils, whose names will be given on application. - Letters may be addressed to FAULSTY LOOP, Carlsruhe, Grand-Duchy of Baden; or to O. W. FARRER, Esq., Moreton, Dorchester. Reference may also be made to C. H. BASKETT, Esq., Evershot, Dorchester, who has a daughter about to return to Miss Loop's care.

PREPARATION for HOLY ORDERS. - A Graduate, wishing to read for the Examination, and to be initiated in Ministerial Work, can be RECEIVED by a Clergyman, late Chaplain to the Bishop, and whose References hold the most eminent stations in the Church. Several so prepared are now Ordained. - Address Mr. A. C. Messrs. Davis & Son, Law Bookellers, 57, Carey-street, London, W.C.

MUSICAL UNION, 1869. - On the Nomination of His Grace the Duke of Leinster, President, the VACANCIES in the COMMITTEE are filled up as follows: - Sir Robert Gore Booth, Bart., M.P. Chairman, Lord Rosse, Lord O'Neill, Viscount Lascelles, Rev. E. Goddard, Colonel E. Neville, and the Trustees of the Institute, W. Tite, Esq. M.P., and Thomas Brassey, Esq. Subscriptions for the Eight Matinees after Easter

are to be paid to LAMMONS COCK & CO., Bond-street, or by Cheque to J. ELLA, Director, 9, Victoria-square, S.W.

EDUCATION. - A Lady, educating her two little girls at home, is desirous of taking TWO or THREE CHILDREN to teach with them. The house is situated in a healthy suburb of London, and has a large garden. Terms from forty to fifty guineas. References given and required. - Address, in the first instance, to A. E. H., care of Mr. G. Street, Advertising Office, 50, Cornhill, E.C.

EDUCATION in GERMANY. - A thoroughly good Ladies' Establishment in Erfurt, near Weimar, can be highly RECOMMENDED by Dr. HEIMANN, Professor in University College, 57, Gordon-square, London.

A LADY wishes to form an ENGAGEMENT in a School where the study of Classical Music is encouraged. She is accustomed to the management of Pianoforte Classes. - Address CANTABILE, Adams & Francis, 59, Fleet-street, E.C.

AN UNDERGRADUATE of Oxford, experienced in Teaching, wishes for an ENGAGEMENT from February 26th to April 14th, 1869. Salary no object. - Address OMEGA, Post-office, Oxford.

MUSIC and DRAWING. - A Young Lady of very first-class attainments in Music and Drawing desires to ENGAGE as a piano or drawing teacher in London, or to give Private Lessons at Address S. I. K., 42, King-street, Covent-garden.

NEW EDUCATIONAL INSTITUTION, 13, PRINCE'S-SQUARE, BAYSWATER STATION.

The objects are - 1. To afford higher education; 2. To assist the private student; 3. To prepare candidates for examinations; 4. To organise a system of Lectures on Literature, Science and Art.

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EDUCATION in GERMANY. - A German Lady, with eighteen years' experience as Governess in the families of Noblemen and Gentlemen, both of England and Germany, proposes returning to her native town, Cassel (North Germany), and on and after the 20th of APRIL NEXT will be ready to undertake the CARE and EDUCATION of a few young English Ladies. - Further information, together with unexceptionable References, will be given on application to M. K., Holkham Hall, Norfolk.

LADIES' EDUCATIONAL ASSOCIATION, LONDON.

Under the auspices of this Association for the Promotion of a higher Education among Women, TWO COURSES OF LECTURES will be delivered, by Professors of University College, to LADIES, at the Beethoven Rooms, 37, Harley-street, W., on WEDNESDAYS and FRIDAYS, beginning on Wednesday, the 24th of February.

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Miss Martin, 16, Mornington-road, Regent's Park, N.W.
Mrs. Gerald Foster, 13, Princes-terrace, Hyde Park, S.W.

Mrs. P. A. Taylor, Aubrey House, Notting-hill, W.
Mrs. Hensleigh Wedgewood, 1, Cumberland-place, Regent's Park, N.W.

Or to the Honorary Secretary, J. E. MYLNE, 27, Oxford-square, W.

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THE GOVERNORS of MILL HILL SCHOOL are anxious to receive APPLICATIONS for the HEAD-MASTERSHIP from Gentlemen of Position and attainments. Graduates of any British University who have had experience in similar work and who are desirous of further information to the Treasurer, THOMAS SCRIFTON, Esq., 3, Corbet-court, Gracechurch-street, E.C.

MISS GLYN'S (Mrs. E. S. Dallas) SHAKSPEAREAN READINGS: February 18th, at Southamp

ton: 2nd, in London; 23rd, 25th, and March 1st, at Bradford in Edinburgh, where she will teach READING and ELOCUTION until April the 10th during her leisure from Public Engagements. - Letters to be addressed to Mrs. E. S. DALLAS, care of Messrs. Chappell, 50, New Bond-street, London; or at Messrs. Edmonston & Douglas, Princes-street, Edinburgh.

MR. ROBERT BUCHANAN'S READINGS from his OWN POEMS. - Mr. Buchanan has already made arrangements to read during March in many Provincial Towns of England and Scotland. Secretaries and others desirous of securing his services should write without delay to the Secretary, 23, Bernard-street, Russell-square, W.

THE SIAMESE TWINS. - These Wonderful Living Curiosities, with the beautiful Circasian Lady, are now appearing at the EGYPTIAN HALL, Piccadilly. Receptions during the Day as follows, viz: from 12 until 1, admission 2s.; from half-past 2 until half-past 4, and from 6 until 9 o'clock, admission 1s.

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- In consequence of some passages in this book appearing to be an infringement of Mr. O'Shea's 'Guide to Spain,' the Publishers beg to state that they have withdrawn the work from circulation. - HURST & BLACKETT, 13, Great Marlborough-street.

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TO EDITORS, &c. - A Gentleman, with excellent references, who has been connected with an important London Journal, would be glad to ASSIST in an Editor's Office or as a MANUSCRIPT LITERARY Gentleman. - Address J. R., 24, King William-street, Strand.

A GRADUATE OF OXFORD in the highest Honour wishes to meet with some LITERARY WORK. He has been accustomed to write both Reviews and Original Articles, and has considerable acquaintance with Philosophy, Poetry and Art. - Address C. B. C., Union Society, Oxford.

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FRASER'S MAGAZINE for MARCH will contain a Note on PAUPERISM, by FLORENCE NIGHTINGALE.

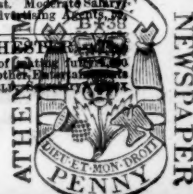
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THE NEW PARLIAMENT. - TO NEWS-PAPER PROPRIETORS. - A Weekly Tabular Return, showing at a glance every Vote, &c., of local Members of the Commons during the current Session, carefully compiled from 'Hansard,' can be furnished on moderate terms, by an experienced Journalist, to Local Newspapers. - Signa, News Rooms, 25, Villiers-street, Strand.

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RE CHARLES WARREN ADAMS, trading under the style or firm of **MOORE, SAUNDERS, ORLEY & CO.**
THE BANKRUPTCY ACT, 1861.

In the matter of a Deed of Assignment for the benefit of Creditors, dated the 7th of October, 1868, executed by Charles Warren Adams, of No. 66, Brook-street, in the County of Middlesex, Publisher.

NOTICE IS HEREBY GIVEN, that the Trustees appointed by the above-mentioned Deed propose to declare a Dividend under the Estate of the said Charles Warren Adams. All Persons claiming to be Creditors of the said Charles Warren Adams who do not, on or before the 1st day of MARCH NEXT, give notice of their Debts and Claims by sending a statement thereof to the Solicitors of the said Trustees, Messrs. BARNES & TINDALL, of No. 18, Essex-street, Strand, London, will be excluded from the benefit of the said Dividend.

Dated this 14th day of February, 1869.
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Additional information with reference to Membership and the Book Volumes can be obtained on application to the Hon. Secretary, the Rev. Thomas WILKINSON, M.A. F.G.S., 15, Granville-park, Lewisham, London, S.E.

MR. ROBERT BUCHANAN'S SECOND

READING from his own Poetical Works will take place at the HANOVER-SQUARE ROOMS, on Wednesday Evening, March 3, when 'Marco Antonio in Egypt', 'The Little Milliner', 'Post Andrew', 'The Battle of Drumclog', 'Liz', 'The Saint's Story', and 'The Wake of Tim O'Hare' will be read by the Author.—Stalls, 5s.; Reserved Seats, 3s.; Admission, 1s. Tickets at Mitchell's, Bond-street; Keith, Prosser & Co., Cheapside; and at the Rooms.

ROBERT BUCHANAN'S READINGS.

"Immediately in front of him at Lord Houghton, to his right was the poet Browning, near him Dr. Westland Marston, and opposite the Rev. Newman Hall. The body of the room was full of literary and artistic persons, and distinguished by Mr. Buchanan was not afraid of his critical audience; he faced them boldly, read manfully and well, and wrung from them the tribute of enthusiastic applause."—South London Press.

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"WELCOME TO A POET.—Mr. Punch observes that Mr. Robert Buchanan, a poet of the right sort, reads publicly in London. Ha! sir! We could well like to hear him. Mr. Punch wishes him every success, and by way of pointing a paragraph accordingly written to serve a gentleman for whom he has a regard, adds that he has no doubt that Mr. Buchanan speaks up on a platform."—Punch, Jan. 27.

SHORTHAND.—PITMAN'S PHONO-

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MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on THURSDAY, February 26, at 1 o'clock precisely, by order of the Executors, the very choice COLLECTION of DECORATIVE OBJECTS of the Right Hon. LORD ASHBURTON, deceased, removed from Buckenham, Norfolk. The Series Porcelain comprises a very fine large Vase and Cover of the rare Rose Du Barri colour, painted with the siege of a fort, one of a pair presented by Louis XV. to the Marquis of Montcalm, the defender of Quebec—a splendid urn-shaped Vase, gros bleu, painted with a sea-port by Morin—a set of three beautiful Vases and Covers, pink de la terre, painted with a vertu, one of a pair of Jardinières, painted with flowers—a pair of beautiful éventaüx Jardinières, turquoise and white, painted with flowers—a pair of ovoid green and gold Vases and Covers—a pair of plaques of extraordinary rarity decorated with subjects, and mounted in gold and ormolu, as tables—a magnificent Capot de Monte Clock, on pedestal of Carrara marble mounted with ormolu—also fine Cabinet Cases, Cabinets, Cabinets, and other places, all of the highest quality—also four rare and beautiful Bottles of Old Chateau, formed as, and painted with, playing cards—very fine specimens of Old Dresden, Capot de Monte, and Oriental Porcelain—a pair of very rare and fine Early Venise, decorated with gold and colours—a beautiful oval Table, inlaid with Chinese figures by David de Luverville—fine old and modern Marqueterie Cabinets and Tables—a pair of beautiful Cabinets and a Writing Table—the finest modern French Marqueterie—a pair of Chippendale Pier Tables—a very fine Writing Table from one of Chippendale's models—a pair of exquisite Armchairs, carved Walnut Cabinet, inlaid with reliefs of Paisley ware—handsome Clocks and Candelabra—a pair of beautiful Vermis Mariani Vases, painted with allegorical figures—capital Walnut Writing and Loo Tables—and a Portrait of Lady Byron by Thomas Hodgkinson, Stalder, Malaga, Seges Lune Moselle, and Champagne.

May be publicly viewed two days preceding, and Catalogue had.

The Collection of Old Screens and other Porcelain, Decorative Furniture, and Articles of Virtù of the late Right Hon. LORD ASHBURTON.

MESRS. CHRISTIE, MANSON & WOODS

respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 25, at 1 o'clock precisely, by order of the Executors, the very choice COLLECTION of DECORATIVE OBJECTS of the Right Hon. LORD ASHBURTON, deceased, removed from Buckenham, Norfolk. The Series Porcelain comprises a very fine large Vase and Cover of the rare Rose Du Barri colour, painted with the siege of a fort, one of a pair presented by Louis XV. to the Marquis of Montcalm, the defender of Quebec—a splendid urn-shaped Vase, gros bleu, painted with a sea-port by Morin—a set of three beautiful Vases and Covers, pink de la terre, painted with a vertu, one of a pair of Jardinières, painted with flowers—a pair of beautiful éventaüx Jardinières, turquoise and white, painted with flowers—a pair of ovoid green and gold Vases and Covers—a pair of plaques of extraordinary rarity decorated with subjects, and mounted in gold and ormolu, as tables—a magnificent Capot de Monte Clock, on pedestal of Carrara marble mounted with ormolu—also fine Cabinet Cases, Cabinets, Cabinets, and other places, all of the highest quality—also four rare and beautiful Bottles of Old Chateau, formed as, and painted with, playing cards—very fine specimens of Old Dresden, Capot de Monte, and Oriental Porcelain—a pair of very rare and fine Early Venise, decorated with gold and colours—a beautiful oval Table, inlaid with Chinese figures by David de Luverville—fine old and modern Marqueterie Cabinets and Tables—a pair of beautiful Cabinets and a Writing Table—the finest modern French Marqueterie—a pair of Chippendale Pier Tables—a very fine Writing Table from one of Chippendale's models—a pair of exquisite Armchairs, carved Walnut Cabinet, inlaid with reliefs of Paisley ware—handsome Clocks and Candelabra—a pair of beautiful Vermis Mariani Vases, painted with allegorical figures—capital Walnut Writing and Loo Tables—and a Portrait of Lady Byron by Thomas Hodgkinson, Stalder, Malaga, Seges Lune Moselle, and Champagne.

May be publicly viewed two days preceding, and Catalogue had.

The Cellar of Wines of the late Right Hon. Lord ASHBURTON.

MESRS. CHRISTIE, MANSON & WOODS

respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, February 26, at 1 o'clock precisely, by order of the Executors, the Cellar of choice old WINES of the Right Hon. LORD ASHBURTON, deceased, removed from Buckenham, Norfolk, comprising about 300 Bottles, and including Chateau Lafite, of the vintage of 1842 and 1843; Chateau Margaux of 1868—Chateau Rauzan of 1844—Madeira of 1830 and 1840—also, Fomard, Montrachet, Malmsey, Madeira, Old Brown and Dry Sherry, Johannisberg, Remy Brunner, Remy Schneider, Stalder, Malaga, Seges Lune Moselle, and Champagne.

Samples may be had on paying for the same three days preceding the Sale, and Catalogue at Messrs. Christie, Manson & Woods Offices.

A highly-Important Collection of Water-Colour Drawings.

MESRS. CHRISTIE, MANSON & WOODS

respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 27, at 1 o'clock precisely, a COLLECTION of very fine Examples of the best Living Painters, the majority of which were purchased at the Exhibitions of the Water-Colour Societies or direct from the studios of the artists, many of which have been recently exhibited, and exhibited Examples of the early Painters of the Water-Colour School; comprising Works of

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The Second Portion of the Valuable Collection of Porcelain and Objects of Art and Virtù, the Property of Mr. F. DAVIS, who is leaving Bond-street.

MESSERS. CHRISTIE, MANSON & WOODS, respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, March 3, and three following days, at 1 o'clock precisely, the SECOND PORTION of the Valuable COLLECTION of PORCELAIN and OBJECTS of ART and VIRTÙ, the Property of Mr. F. DAVIS, who is leaving Bond-street; comprising Chelsea, Worcester, Dresden, and Vienna Porcelain—Wedgwood's Limoges Enamels—Miniaturs—Callini Jewels—beautifully enamelled Gold Snuff-Boxes—Ftusis and Bonbonnières—Bijouterie—Silver and Silver-gilt Plate—Carvings in Rock Crystal and Ivory—Plaque Work—fine Italian Marble Busts and Vases—Italian and French Bronzes—old Marquetrie and Buhl Furniture—Clocks—Candelabra and Girandoles—fine Oriental and Italian Armour and Arms—and numerous other objects of Art, many of which were exhibited at the South Kensington Museum and at the Leeds Exhibition. A large number of beautiful specimens of the finest old Sèvres, including a Rosewater Ewer and Basin, painted with Tenebris subject—a Plate similar to the Royal Service at Windsor—An oblong Plateau, painted with an illustration to La Fontaine, from Mr. Hilbert's collection—a large number of fine Cabinet Cups and Saucers, beautifully painted by many of the best artists—A beautiful old Jewelled Cabinet—a Turquoise Vase, from Col. Baillie's collection, also old.

May be viewed Saturday and Monday preceding, and Catalogues, with illustrations of the principal objects, may be had.

The Collection of Water-Colour Drawings of P. ALLEN, Esq., of Sedgley Park, Manchester.

MESSERS. CHRISTIE, MANSON & WOODS, respectfully give notice, that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, March 6, at 1 o'clock precisely, the COLLECTION of Water-Colour Drawings of P. ALLEN, Esq., of Sedgley Park, Manchester; comprising a set of 45 fine works of David Cox, many of them being of the highest quality; 11 Studies of the Royal Service at Windsor Fielding—9 by De Wint—and others by Sir A. W. Calcott, G. Catermole, J. Gilbert, E. Frère, W. Hunt, J. M. W. Turner, M. C. Werter, C. Verelst, V. Varley, &c. Many of some of which were exhibited at the Art-Treasures, Manchester, and the Leeds Exhibitions.

May be viewed three days preceding, and Catalogues had.

Re the Estate of the late Mrs. ANN THWAYTES.—The renowned Contents of the Mansion, 17, Hyde Park-gardens.

MR. ROBINS (in conjunction with Mr. James Robins), having sold the lease, is directed by the Administratrix of the late Mrs. ANN THWAYTES to offer to PUBLIC and unreserved COMPETITION, on the Premises as above, on MONDAY, March 8, and three following days, commencing at 1 o'clock precisely each day, the Useful and Decorative FURNITURE of the Mansion, almost entirely supplied by the eminent firms of Gillow & Co. and late Seddons & Co., at an incredible outlay, and sold without the slightest reference to cost, each article representing in itself a perfect example of the highest class of English cabinet work or the upholsterer's art. The Drawing-room presents a scene of extraordinary magnificence, and is splendidly furnished with a superb carved and gilt suite, covered in the finest silk broadened French damask, with window draperies and portières to match; noble chimney and console glasses; and centre and occasional tables of the rarest elegance and beauty; Aubusson carpets of the finest texture, new and equal to new. The State Bedchamber contains an exquisitely beautiful and perfectly unique bed-room suite of satinwood, carved and gilt in relief, and enriched with china plaques. The Dining-room appointments include a matchless sideboard, 15 feet in length, with lofty plate-glass back, a set of Cambray dining-tables, two dinner wazons, couches, set of chairs, all in richly carved Spanish mahogany. In the Library are two noble bookcases, of the highest excellence as specimens of workmanship. Dispersed throughout the Mansion are numerous objects d'art and ornamental items, elegant or-molu timepieces, a harp by Grojean, two cottage pianofortes, one by Erard, the other by Moore & Moore—about 20 volumes of books, extensively bound—a finely-ruled window, in three compartments, and another smaller window. In addition to the above outline of contents are the general appointments of the residence, the complete furniture of the best and secondary bedchambers, particularly a very handsome bedroom suite in carved Spanish mahogany—the fittings of the kitchen, domestic office and stabling, services of china and glass, and various miscellaneous effects.

The private view, by Tickets only, is fixed for 1st, 2nd, and 3rd of March. The public view (admission by Catalogues), will admit two, price 1s. or by post 1s. stamp, for 3rd, 4th, and 5th of March. Catalogues may shortly be had of Joseph Aldridge, Esq., Solicitor, 27, Montague-place, Russell-square; at the Auction Mart, Tokenhouse-yard, E.C.; of Mr. James Robins, 5, Chancery-lane, E.C.; and of Mr. Robins, Auctioneer and Surveyor, 5, Waterloo-place, Pall Mall, S.W.

Re the Estate of the late Mrs. ANN THWAYTES.—Valuable Services of Plate for the table and sideboard, comprising about 2,500 ounces of silver of the most modern and fashionable description, and in condition quite equal to new; also Plated Ware of the best quality, in perfect order, chiefly of Messrs. Elkington's manufacture.

MR. ROBINS (in conjunction with Mr. James Robins) will SELL the above by AUCTION, on the Premises, 17, Hyde Park-gardens, on WEDNESDAY, March 10, as per the preceding Advertisement.

Re the Estate of the late Mrs. ANN THWAYTES.—Magnificent Suite of Diamonds, comprising a regal Tiara, a sumptuous triple Slasher, forming three brooches, two single collet Necklaces, elegant cluster Snaps, two loose Stones for Earrings, a superb Centre Ornament, with large and matchless Emerald, a splendid Maltese Cross, a Buckle, a Spray, and other Ornaments. These most exquisite objects are composed of large and carefully selected brilliant of the finest water.

MR. ROBINS (in conjunction with Mr. James Robins) will SELL the above by AUCTION, on the Premises, 17, Hyde Park-gardens, on WEDNESDAY, March 10, as per the preceding Advertisement but one.

To be viewed by special orders only.

Re the Estate of the late Mrs. ANN THWAYTES.—Sale of the Contents of No. 17, Hyde Park-gardens.

MR. ROBINS, in reply to numerous inquiries, respectfully announces that SPECIAL NOTICE will be given in the papers when Catalogues are ready for circulation.—5, Waterloo-place, S.W.

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Poultry	Dresses	Earrings
Squirrels	Feathers	Sleeve Links
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HEATON'S PROCESS FOR MAKING IRON and STEEL. THE CHEMICAL NEWS and JOURNAL OF PHYSICAL SCIENCE. Edited by WILLIAM CROOKES, F.R.S., &c.

No. 481, published this day, contains a Full and Complete Account of the Heaton Process, with Comments and other important information on the subject.
London: Henry Gillman, Boy-court, Ludgate-hill. Edinburgh: Macleachlan & Stewart. Manchester: Heywood. Dublin: Pannin & Co. New York: Townsend & Adams.

MISS COUTTS'S NEW MARKET.—The BUILDER of THIS WEEK (4d., or by post 6d.) contains Interior View of Market Hall, Columbus-square, with Plan of the Market, &c. and full Descriptive Particulars—Art-Works at Society of Arts—The Extension of Railways—Means for the Improvement of the People—New Buildings—Tour in Shropshire; and other Papers.—1, York-street, Covent-garden; and all News-men.

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Mr. Kelly wishes to state that many new features of interest,
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London: HODDER & STOUGHTON, 27, Paternoster-row.

LONDON, SATURDAY, FEBRUARY 20, 1869.

LITERATURE

Lucrezia Borgia, Duchess of Ferrara: a Biography. Illustrated by Rare and Unpublished Documents. By William Gilbert. 2 vols. (Hurst & Blackett.)

WE open Mr. Gilbert's volumes fully expecting a new picture of one of the foulest monsters of history. It is true that Mr. Gilbert is not the first writer who has taken a favourable view of the character of Lucrezia Borgia. Roscoe, in his 'Life of Leo the Tenth,' has attempted to clear her from the charges that have been made against her, or rather from the notoriety that has attached to her name. But Mr. Gilbert promises a biography illustrated by rare and unpublished documents; and we may, therefore, expect from him something more than Roscoe could give. It would have been well if Mr. Gilbert had furnished a list of the documents on which he relies, and if in quoting letters he had not confined himself to the general effect and the signature. But perhaps we are too exacting. A glance through the biography tells us that these documents are not used for the sake of argument. Mr. Gilbert has made no new discoveries about Lucrezia Borgia's character. He has positively no fresh evidence to offer. Although he has read Lucrezia Borgia's letters, and the reports of Venetian and Ferrarese ambassadors, and the descriptions of contemporary chroniclers, none of them give him any facts which go to the root of the matter. The interest of these papers is purely antiquarian. What was the colour of Lucrezia Borgia's hair, what dress she wore at her marriage, what jewels she possessed, what was the state of civilization in Ferrara, and what kinds of town clocks were used, are the questions into which Mr. Gilbert enters most profoundly. As an inventory of Lucrezia Borgia's wardrobe, his book has a certain completeness; as a contribution to the history of Italian manners and customs, it is still more interesting; but it has no claim whatever to the title it has assumed.

The facts told us about Lucrezia Borgia might all be comprised in half a volume. We hear of her successive marriages,—of her separation from one husband and the murder of another,—of the birth of her children and their legitimacy,—of her acting as Cardinal Secretary in Rome and as Regent in Ferrara,—of her friendships and her correspondence. Now and then Mr. Gilbert alludes to charges made against her; but as he does not believe in their truth, he is right to pass them over contemptuously. Historians have generally assumed that Lucrezia was guilty of incest. It is enough for Mr. Gilbert that this story is too horrible to be true. Others, again, have supposed her to be privy to the murder of her second husband. Mr. Gilbert finds no reason to believe that she was not sincerely attached to him. This comfortable way of writing history is not, indeed, peculiar to Mr. Gilbert. Here, as in many other respects, he has taken his cue from Roscoe. Both writers are unable to conceive how the same woman can have been vile at one period of her life and respectable at another. Both writers contend that the sins laid at Lucrezia's door must have been inventions of her enemies. Mr. Gilbert goes a little further than Roscoe in scepticism as regards facts and credulity in all other matters. If a contemporary writer says anything against Lucrezia, he is not only prejudiced, but it is clear the statement has been added in more modern times. If Lucrezia herself writes a letter tinged with piety, it is impossible she can ever have been guilty. We

have, indeed, a very faint admission that "it would be a more difficult task to clear Lucrezia Borgia during her residence in Rome from the suspicion of immorality than from that of murder." But in this Mr. Gilbert does himself injustice. He has cleared her quite as effectually of one as of the other. The mere fact that a biography based on documentary evidence does not contain one statement of an act of immorality, ought to be enough. All Mr. Gilbert's arguments tend to the same conclusion. If the genuine piety of Lucrezia's letters makes it impossible that she can have broken the sixth commandment, why should we admit that she offended against the seventh? In one of his panegyrics on his heroine's letters, Mr. Gilbert says, "that her life, judged by our modern ideas of propriety, might not have been altogether as strict as it ought to have been, is possible." But where is the evidence of this? We can find none in the life: we find much in the life inconsistent with it. The conclusion forced upon us is, that if Mr. Gilbert is to be believed, Lucrezia Borgia was a model of all the virtues; and that those who have represented her as a true daughter of Alexander the Sixth, a worthy sister of Caesar Borgia, have either been ignorant, like Gibbon, or calumniators, like Burchard and Guicciardini.

The few instances in which Mr. Gilbert refers to documents in support of this view do not at all affect our remark about his way of dealing with them. So long as the genuine piety of Lucrezia's letters is the only point we have to look at, the other contents of those letters become immaterial. Mr. Gilbert need only say, "It would be difficult to believe that these letters, written in the fullness of heart, and evidently the genuine expression of her sentiments at the time of writing, could have emanated from the flagrant adulteress and profligate woman described by some of her contemporaneous enemies, or the hardened murderess and poisoner painted by later historians and poets." Or, as we are told in another place, with a slight variation in words, "it would be difficult indeed to realize the idea that the woman who wrote these letters was the execrable wretch it has pleased Pontano, Sannazaro, Burchard, Victor Hugo, and others to paint her." Lucrezia's letters to Bembo—on which one charge against her has been based—inspire a belief that she regarded him with a pure Platonic affection. "There is hardly a sentence in them, perhaps not one, that might not be written from an affectionate sister to her brother." Is the allusion here to Caesar Borgia? Apparently not; for Mr. Gilbert adds that, though some of the letters may be considered highly imprudent if they are judged by our modern ideas of propriety, there was nothing in them to scandalize the Italians of the sixteenth century. And with this assurance we must rest content. Mr. Gilbert cannot believe the statements of history; the verdict of history must be reversed. If Mr. Gilbert is to be the final court of appeal, the manner in which he forms his judgments is a minor consideration. If he was to argue the question, we should require the facts to be stated. If the documents from which he quotes were expected to produce an effect on us, we could not accept a second-hand version of them. But as Mr. Gilbert has made up his mind for us, we are saved all this trouble. As it is, we may put in a faint protest against the way in which a Venetian ambassador is brought forward as a strong witness to Lucrezia's excellent conduct. It is true that Polo Cappello describes her as being prudent and liberal. But, as Mr. Trollope has shown in his 'Decade of Italian Women,' the same writer "adds within five

lines, without further remark, that she is said to have had an incestuous connexion with her brother." If this is an instance of Mr. Gilbert's mode of dealing with his authorities, we are glad that he has generally confined himself to impressions. It is much easier to meet him on that ground. All his readers can notice the way in which he gets rid of contemporary testimony when it is unpleasant, and then relies absolutely on its silence. Take his account of "the most plausible of all the traducers of Lucrezia Borgia," Burchard. He thinks the charge of incest sufficiently disproved by its not being mentioned in Burchard's Diary. But, when Burchard's Diary does mention a certain supper given in the Aulic Chamber of the Apostolic Palace, Mr. Gilbert finds that the story is first improbable, then so spiteful as to be evidently false, and lastly, an interpolation. Mr. Gilbert's strongest point in support of these positions is that certain ambassadors were then present in Rome, and that none of their letters mention the supper; yet when Mr. Gilbert writes an account of the marriage ceremonies he does not go to these ambassadors, but to one who "has evidently copied the descriptions given by Burchard, who, from his official position as Grand Master of the Ceremonies to the Papal Palace, had a better opportunity of being acquainted with the exact facts than any other writer on the subject." Possibly, then, Burchard might have a better opportunity of knowing what went on in the Papal Palace than any other writer. If Burchard's spite is such that he makes up stories which are improbable enough to carry their own refutation on their face, why should he shrink from repeating a popular rumour? Mr. Gilbert proves too much, and the result is that he proves nothing.

How tenderly he touches on everything that can affect his heroine is shown as strongly by his treatment of Caesar Borgia. In the early enthusiasm of his book, he seems inclined to throw doubt on the story of the murder of Lucrezia's second husband. Whether Caesar was really his murderer, we are told, will probably never be cleared up. It may be questioned whether he had a sufficient motive. The descriptions of the murder given by Guicciardini and Muratori vary so considerably as to throw great doubt on the truth of their statements. "It may be urged in Caesar's favour that neither the Pope, who was really attached to his son-in-law, nor Lucrezia herself, who was overwhelmed with sorrow at her husband's death, appears to have borne him any ill will." Yet, when Caesar was generally accused of the murder of his elder brother, the Pope, while inconsolable with grief for the one, was not at all less affectionate to the other; and, when Mr. Gilbert considers Caesar's own projects without reference to Lucrezia, the murder of Alfonso of Aragon is spoken of as being his act, and one that can be explained without difficulty. This apparently decides Mr. Gilbert. It seems to him safer, on the whole, to abandon Caesar Borgia. Roscoe's qualified approval of him is passed over as strange enough. Erocle Strozzi's panegyric was written with an evident motive. At the same time, when Roscoe defends Lucrezia Borgia, he is not unfairly biased; and Erocle Strozzi may praise her without suspicion. Of course, the flattery of Ariosto is conclusive; and a woman who was perhaps indiscreet, whose letters were certainly highly imprudent, who could not have lived in her father's Court without being contaminated, though not to such an extent as to have lost some of the noblest attributes of womanhood, must be preferred to the Lucretia of antiquity.

Enough of Mr. Gilbert's argument. It is unsound in every respect, and it rests upon assumptions which, even if they had facts to support them, would crumble at the touch of criticism.

With regard to the style in which this book is written, we may observe that Alexander the Sixth is represented as being his own father, that Caesar Borgia married his own sister, and that Pope Julius the Second contrived to quit Rome and was on the point of embarking at Ostia, when he was somehow stopped by Caesar Borgia being made prisoner. It is an interesting fact that the literary and artistic celebrities of the year 1486 included Ariosto, who was then twelve years old, and Correggio, whose birth took place eight years later. We have a right to be surprised at this blunder, as Mr. Gilbert has gone with much minuteness into the history of the period. The real merit of his book is that it gives us a picture of the habits and customs of the Italians in the sixteenth century. We can hardly say that it is in any sense a complete record of the manners of the time, for the author's regard for his heroine makes him pass quickly over the life which surrounded her. But in all lesser matters Mr. Gilbert is minute and painstaking. He gives us several pictures of Lucrezia Borgia's appearance on solemn public occasions. We hear how she was dressed at her marriage, how she looked when she entered Ferrara, what was the manner of her life as Duchess. As it has been admitted already that after her marriage with Alfonso d'Este Lucrezia's conduct was blameless, this part of the book has no controversial bearing. We may enter freely into details of jewels and dresses, into the laws of Ferrara against blasphemy, and the practice of physicians in cases of plague, into the amusements of the carnival, and the treatment of the Jews.

Mr. Gilbert's account of the town clocks of the Middle Ages is worth quoting:—

"At the time of Lucrezia's arrival town-clocks seem to have been almost unknown. True, there was a large clock on one of the towers of the castle, which served to indicate the time to the whole city, but the hands were moved, not by machinery, but by a man who remained inside and turned the hands and struck the hours, his movements being regulated by an hour-glass beside him. Possibly there might have been some excuse for the want of machinery, from the fact that time was then calculated, as occasionally in the present day in the south of Italy, from sunset to sunset, and the machinery for a clock unaided by manual labour would have been far above the resources of the mechanical science of the time. In the municipal archives are frequent allusions to the salaries of the persons having charge of the clock, who seem to have been officials of no little importance, the remuneration they received being for that time a very liberal one. Any dereliction of duty on their part was punished with great severity. In the criminal records of Ferrara, mention is made of a severe punishment inflicted on the officer whose duty it was to turn the hands of the clock, for having omitted to strike it at the Ave Maria, 'thereby causing great scandal to the church and annoyance to the pious.'"

We cannot follow Mr. Gilbert into all the minutiae of Lucrezia Borgia's ornaments and apparel. One circumstance connected with her wardrobe is curious. An inventory of her *trousseau* is quoted from a certain Giovanni Lucido, whose name might be translated John Bright. If the new fashion in Court-dress has been adopted from any wish to propitiate the Quaker notions of the President of the Board of Trade,—as some of the details of the costume might suggest,—the publication of Mr. Gilbert's work has been opportune.

The New Testament. The Authorized English Version; with Introduction and Various Readings from the Three Most Celebrated Manuscripts of the Original Greek Text. By Constantine Tischendorf. (Leipzig, Tauchnitz.)

Baron Tauchnitz's collection of British authors has now reached its thousandth volume, and the purpose to make the English version of the New Testament the thousandth of the series was a happy one. The publisher dedicates the work to "my English and American authors, as a token of esteem for the living and a tribute of remembrance to the dead." To give greater value to the beautiful reprint, the editorship was given to Prof. Tischendorf, who has noted the principal readings in English of the three oldest and best Greek MSS. of the original, and prefixed an Introduction suitable to the English reader. No living scholar is so well acquainted with the textual criticism of the New Testament as the eminent Leipzig Professor, and full confidence may be placed in his citations. "For thirty years past" he states that "he has explored the libraries of Europe as well as the recesses of monasteries in the Asiatic and African East in search of the most ancient copies of Holy Scripture; and he has devoted his whole energy to collect all the most weighty documents of the kind, to labour upon them, to publish them for the benefit of posterity, and to restore on the basis of scientific research the very original text of the Apostles." Tischendorf is now the Coryphæus of textual New Testament criticism since Lachmann died. The present work will introduce his name to a wider circle of Bible readers, and show important results of criticism to such as are unable to consult the original. We hope it will be welcomed by the mass of our countrymen, to whom the words of the English version are dear by hallowed associations.

There are a few expressions in the Introduction to which a critical reader would take exception, because they are scarcely exact in their literal sense. But the English seems to be poorly translated from Tischendorf's German. There are also statements about the superiority of the Sinaitic to the Vatican MS., and the almost paramount importance attaching to the oldest MSS., as if they must necessarily exhibit a text near to the original one, if not the original itself, which all would not accept. It is possible to rely unduly on the antiquity of codices. We have also observed that some readings of the Sinaitic are omitted, such as that in John xvi. 13, "He shall lead you *in the truth*," instead of *into all the truth*, as it is in the Vatican and Alexandrian copies. In 1 Cor. ix. 15, the various readings of the three MSS. with respect to the received text, *ὡς ἴτε*, are passed over, though the Sinaitic and Vatican, which agree verbally, are correct. The Alexandrian, slightly different, yields the same sense. It would seem that the original was often misunderstood, and therefore the text was altered by copyists and others. So, also, in John xviii. 1, the various readings should not have been unnoticed, because an objection to John's authorship of the fourth Gospel is connected with it. Both A. and S. have the singular reading, *Cedron*, which removes the objection; B. and the Elzevir text have the plural, which can only mean the *Cedar-brook*, involving an erroneous interpretation. In John xvii. 28, where the Alexandrian and Sinaitic have "*from the Father*," the Vatican has "*out of the Father*," i.e. *ἐκ* for *παρὰ*, which seems more correct. This is also unnoticed. In John viii. 38, a various reading from the Vatican is given,

"which ye have heard from *your Father*," conveying an erroneous impression. *Your* should not be mentioned, even in italics, in connexion with the Vatican MS.; especially as some copies have *your*, others not. In John xvii. 11, the reading of the three MSS. is incorrectly represented in English, "in thy name wherein thou gavest them to me." It should be, "in thy name which thou gavest me." In like manner, the reading of A. is wrongly given in English in Acts xx. 24.

No notice of the special English edition here printed is furnished, so that it is impossible to tell whether an Oxford or Cambridge Bible has been followed. The text as printed in 1611 ought to have been furnished, and it may be so. That text is not accurately represented in the numerous reprints which have been circulated. The headings of chapters are wisely omitted by Tauchnitz. He has also avoided the encumbrance of various readings.

This volume must prove a welcome help in the intelligent perusal of the New Testament. The readings are not so numerous as to distract the mind; nor need their character disturb it, since they are not all original, notwithstanding their great antiquity.

A History of the Abyssinian Expedition. By Clements R. Markham: with a Chapter containing an Account of the Mission and Captivity of Mr. Rassam and his Companions. By Lieut W. F. Prideaux, Bombay Staff Corps. (Macmillan & Co.)

MORE than two thousand years ago the port of Adulis was alive with a crowd of armed warriors, returned from a successful expedition into the heart of Abyssinia. The princes of the land had paid tribute to the victorious chief who had brought European wisdom and Egyptian art against them, and had gained the object of his labours. Sitting by the sea-shore the conqueror gathered his forces around him, and there in the midst of the throng of fair Greeks from the glorious Peloponnese, swarthy Egyptians from the land of the lower Nile, and coal-black negroes, keepers of elephants from the southern plains, he sacrificed to the deities, and consecrated the white marble throne on which he sat to the great god Mars. Thirteen centuries have passed since a worthy merchant of Alexandria, trading to the port which had thus been the scene of a warrior's triumph, copied and recorded the inscription carved on the stone to commemorate the event; and preserved for posterity the knowledge that the now barren shore of Zoulla was once, in remote times, witness to a Pagan sacrifice by the great Ptolemy Euergetes, the third of the Greek dynasty in Egypt.

Thus the same port served for a gateway into this mountain knot of Africa for its last conquerors, and the first of whom history gives any faithful record. A Book of Kings there is, which tells who were the rulers of the land from the time of the great Queen of Sheba, whose son Menilek brought the Ark of the Covenant from Jerusalem to deposit it in Axum; but, like too many a pedigree, it will not bear the light of inquiry, and there is nothing that can be trusted earlier than the inscription copied by the Alexandrian trader. And then a long gap occurs, till another inscription, still to be seen on the famous obelisk of Axum, tells how a king of the Ethiopians and of Axum conquered the people of Bogos, and returned thanks to the god Mars for his victory. And thus the history of Abyssinia begins and ends in war.

But the next fact is more peaceful; and we hear of an old philosopher of Tyre who, travelling with his little nephews, Frumentius and

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Edesius, cast anchor on the coast that fringes the Abyssinian mountains. The boys had gone ashore to read their books, when the ship was attacked by the natives and all on board were killed. But the boys were spared, and Frumentius grew, like a second Joseph, to be a great man at the King's Court. Promising the King to return, he was allowed to proceed to Alexandria, where he told his tale to the famous Athanasius. The patriarch consecrated Frumentius as Abūna Salāmāh, and sent him to convert Abyssinia; and thus, in the first quarter of the fourth century, was founded in this wild and lawless region, a Christian church whose doctrine, strangely distorted though it be, has prevailed for nearly sixteen hundred years. Monks founded monasteries; and two centuries later, at the request of the Emperor Justinian, a Christian king of Abyssinia avenged the martyrdom of the Christian Arabs on the opposite shore of the Red Sea. Ambassadors from Rome visited the Court of the Abyssinian monarch, who received them in a chariot drawn by four elephants. His vessels sailed over the seas; the literature and arts of Greece were brought to his churches; India and Ceylon rendered spices and stuffs to the traders of the Christian race of Africans; and civilization was striding on apace when Mohammedans conquered Egypt; and the Christian community, surrounded by enemies of its faith, enemies who promulgated their doctrine by the sword, was cut off from the outer world. Its ports fell into decay, its civilization withered, its Christianity became more a name than a reality.

Such is the picture drawn by Mr. Markham from the existing materials of early Abyssinian history; and in such a state of isolation did the mountain race remain till the Portuguese king, John the Second, sent embassies to the Christian King, whom he believed to be the Prester John of the Venetian traveller, Marco Polo. Relations were kept up between them through the first part of the fifteenth century; and then, when the Mohammedans from the South invaded the territory of the Ethiopian monarch, a Portuguese expedition of about four hundred and fifty musketeers, with six small field-guns, undertook the defence of the Christian against the Moslem. Fortune favoured them for some time; but at length, overpowered by numbers and overmatched in arms, the brave Cristoforo da Gama was defeated almost on the spot where the English camp stood last year, at Senafé.

The history of the country from this time forward is but a record of quarrels between the Romish and Abyssinian priests, till the expulsion of the Jesuits in the middle of the seventeenth century. Then came endless wars between the Abyssinians and the Gallas, tribes coming up from the south; and when Bruce, in the latter part of the last century, visited Abyssinia, he found the Negūs fast becoming a puppet in the hands of the most powerful chief for the time being; and this order of things continued down to the time of Theodore.

Born in 1818, early tasting such poverty that his mother supported him and herself by selling *kosso* in the market-place of Gondar, Lij Kāsa was a boy of energy and ability. Sent to a convent to be educated as a scribe, he fled on the convent being pillaged, and became a robber chief. Summoning his wild followers, among whom were his cousins, sons of an uncle, chief of Kuara, he marched against the female ruler of Dembea, and gained the sovereignty, and the hand of her beautiful grand-daughter Tawābetch. "This first wife," says Mr. Markham, "was his good genius, and during her life he was ever abstemious, con-

tinent, and capable of self-restraint." Then he fought the Egyptians, and in 1850 again marched against his wife's grandmother's army, which he again defeated. Rebellions and battles with his father-in-law, Rās Ali, followed, till he gained the whole of that chief's dominions. Having thus distinguished himself in battle, the young chief showed his talent for diplomacy by playing the Roman Catholic against the Coptic priesthood, and obtaining the aid of the latter to his schemes. Marching against the chief of Tigré, he overthrew his armies, and all Tigré submitted to the conqueror. And now he puts the crown to his ambition. His last enemies are routed, and he is crowned by the Abūna as Theodore, the King of Kings of Ethiopia; the floral decorations at his coronation being superintended by the German botanist, Schimper, who remained in the country of his adoption when the last European had departed, some months ago.

The man who had thus gained the highest power in the land was thirty-seven years of age, "of medium stature, but with a well-knit muscular frame, capable of enduring any amount of fatigue—a noble bearing and majestic walk—and he was the best shot, the best spearman, the best runner, and the best horseman in Abyssinia." But in his extraordinary zeal for Christianity the monarch exhausted his strength against the Gallas. Successful beyond measure for a time, he gave way to the suggestions of ignorant councillors and his own evil passions. His best friends, the English Consuls Plowden and Bell, were killed by the rebels of Tigré. Tawābetch, the loving wife, and gentle spirit, who had swayed him for good, was dead; and the cruelties of which Theodore had already shown some promise, became the leading feature of his career. Cutting off the hands and feet of his enemies, selling the women and children to slavery, became his pleasure; and in the year 1862, when Mr. Cameron arrived to succeed Plowden, he carried a war of extermination into the country of the Gallas, marked by horrible devastation and butchery.

The events that happened from the time of Consul Cameron's arrival to the end of the expedition, conducted to so happy a close by Sir Robert Napier, have been the theme of more than one narrator's efforts; but they have never been told more graphically and truthfully than by Mr. Markham in the volume before us. We have, however, rather dwelt on that portion of his book which is out of the line of the newspaper correspondent's labours, and which shows research and historical ability beyond the mere power of chronicling passing events. That part of the story which relates to the mission and captivity of Mr. Rassam and his companions is told in an earnest, unaffected manner by Mr. Prideaux, and has the special interest of personal narrative stamped with the impress of truth, without the missionary twang, or any distortion for political purposes. The first seizure of these English legates, destined to be held captive for two years, came on them like a clap of thunder. They thought all obstacles had vanished, and it was arranged that they were to meet the prisoners whom Theodore had promised to release at a certain indicated spot. Meanwhile, they were to pay their last adieux to the monarch:—

"With light hearts, and without the shadow of a suspicion in our minds, we arose on the morning of that ill-fated Friday. A row of about four hours brought us to our destination, and on landing we were received with the same ceremony as before, Rās Engeda coming down to welcome us, and with him three mules, with the customary trappings. We dismounted at the entrance of the royal enco-

sure, and, preceded by the Rās, walked towards a large house, lately erected as an addarāsh, or banqueting-hall. As the Rās bowed to the ground at the door of this building, we naturally concluded that the King was inside, and followed without suspicion. No sooner, however, had we crossed the threshold, than three sturdy fellows, all over six feet in height, pounced upon each of us, and, while they pinioned our arms, our persons were diligently searched by others, doubtless for concealed weapons. While our uniforms were being partially dragged off in this unceremonious fashion, we had time to see that Theodore was not present in the hall, but that it was filled by about 400 of his principal officers, all decked out in their silk and silver."

The further story of the captives and the history of the campaign are pleasantly told, and need no recounting by us. The account of the events in Magdala after the prisoners had been released is specially interesting, and appears to be derived from trustworthy sources. Mr. Markham is convinced that Theodore believed that the acceptance of his present of cows, which Mr. Rassam had signified to him by Ayto Samuel, implied the establishment of peace. "He believed that peace was granted without further concessions, that the deadly peril was over, and that he was safe." It was then that he sent away all the prisoners, with their families and baggage. "Never," says Mr. Markham, "was a surrender, when once resolved upon, so freely and unreservedly made. Not a hostage, not a child, not a box, was kept back. It was the act of a king, an act without cunning or treachery, how slight soever, to mar its fullness." But in the evening the King heard that his cows and sheep had not been admitted into the camp. Then it must have struck him at once that he had been deceived; and "as evening came on despair must have come with it." It is impossible for the hardest heart to avoid a feeling of regret at the unintentional misleading of the monarch through Mr. Rassam's misunderstanding Sir Robert Napier's answer; but yet it is to it that we owe the restoration of the Germans left behind after the first batch of prisoners had been released. As Mr. Markham says, before we judge this remarkable man, we are bound in fairness to consider how very low was the level from which he had to rise. Great allowance must be made for his ignorance, and for the circumstances which surrounded him, and it would be unjust to measure his career by any standard but an Abyssinian one. No one can read this account of his closing hours without seeing that there was much that under other circumstances would have formed the elements of a noble character, and that the manner of his death was that best fitted for his life.

The Fuller Worthies Library.—(1.) *The Poems of Giles Fletcher.* Collected and Edited by the Rev. Alexander B. Grosart. (2.) *The Poems of Thomas Washbourne.* Edited by the Same. (Printed for Private Circulation.)

Mr. Grosart, a gentleman known to our readers in connexion with the 'Christian Paradoxes,' appears to have commenced the publication of a series of good old books, under the title of 'The Fuller Worthies Library.' The collection began with 'The Poems and Translations in Verse' of Thomas Fuller; but we do not remember to have seen this volume. A second and a third volume have now brought us Giles Fletcher's 'Poems,' and Thomas Washbourne's 'Poems,' books to which many persons besides ourselves would be glad of the opportunity to give a cordial welcome. These volumes are to be followed by the poems of Phineas Fletcher and Sir John Davis.

Mr. Grosart is a critic, no less than a collec-

tor; and he is on the whole a very good critic: large of heart, quick of eye, even of temper; with a feeling for what is true and noble on both sides of a great controversy, and no little power of racy and original phrase.

His plan, in dealing with his author, is not only to collect the poetical writings with care and patience, to study the text in all available editions, and to bring out the sense from what is found best in each, but to search far and wide for facts illustrative of the poet, so as to put the work down in its true relations to the man who achieved it. The memoirs of Giles Fletcher and Thomas Washbourne are real additions to our stock of poetic biography.

The new facts which Mr. Grosart presents in the life of Fletcher are many, and some of them are of considerable moment. Contrary to the common belief, he has made out that Phineas, not Giles, was the elder brother. Phineas, we now learn, was born at Cranbrook, in Kent; a fact of which that charming little town may well be proud. Giles was born in London. The mother of the two poets, we are glad to find, has been made out. This lady was Joan Sheafe, the daughter of a wealthy clothier of Cranbrook; and her marriage to Giles Fletcher, Doctor of Laws, the poet's father, took place in January, 1580: a date which is of great importance, since, unhappily, we do not know when the poets were born. Chalmers gives the date of Giles's birth at 1588, and makes Phineas the younger brother. Yet, in the year 1603, a volume of pieces appeared at Cambridge in welcome of King James, to which the brothers contributed poems of no very youthful sort. If Giles were born in 1588, as Chalmers says, he would have been fourteen years old when Elizabeth died. If Phineas were the younger brother, as all the biographers declare, he could have been no more than thirteen. A moment's reference to the pieces contributed to 'Sorrows Joy,' by the young poets, will show the absurdity of adopting Chalmers's date.

Taking the facts now happily recovered by Mr. Grosart, the early life of the brothers can be understood. Phineas may have been born at the end of 1581, and Giles in the following year. If that was the case, Giles would be upwards of nineteen when he wrote the 'Canto' on Queen Bess, a thing possible to conceive: though such an effort would be proof of a fine imagination and a delicate ear in one so young. Eight years later he published 'Christ's Victorie,' the poem which was his chief addition to the treasures of our religious literature. The work has very high merit of its own; but, like some other books of note, its noblest service was that it quickened into passionate song a still more powerful bard. If for no other reason than its influence over the young genius of John Milton, 'Christ's Victorie' will keep its place among the precious pieces in our language.

Washbourne's 'Divine Poems' are not included in the usual collections of the poets; and as his very name may be sought for in biographical dictionaries without success, we expect most of our readers to exclaim, "Who is Washbourne?" To this question, Mr. Grosart makes good answer. Thomas Washbourne was a royalist poet, who lived through the days of Milton, but on the other side of public thought. He was a good, honest, fearful man, who followed his lights with no great confidence; and when his mind was ill at ease about Church and State, he sang himself as it were into rest, by making lullaby of his faith and love.

There is not much to tell of him. He came of an old family, which fell away into comparative insignificance with time; but which has sprouted and thriven once more in the Great Republic. Washbourne was a poor creature, and his verse

has no high value. Still, for the sake of the American Washbournes, we are glad to see these facts about the old singer and his songs collected in Mr. Grosart's series. It is pleasant to trace the strong names in American politics back to the old country; and it is a noble education for young readers to see how the offspring of our most timid royalists may become the hope of Republican administration beyond the Atlantic Ocean. It is through such exhibitions of growth that we learn to suspect a virtue in opinions which are not our own, and to judge of opponents in that spirit of charity which "excuseth all things."

Memoir of W. H. Harvey, M.D. F.R.S., &c. With Selections from his Journal and Correspondence. (Bell & Daldy.)

WITHIN the last few years Ireland has lost three of her most distinguished naturalists—William Thompson, Robert Ball, and W. H. Harvey. All born within the century, intimate as boys and men, they have passed away almost together. Of the three, Harvey has undoubtedly made the greatest mark on his time. He was a botanist whose work may fairly take a stand beside that of any other botanist of his day. Popularly he was better known as a naturalist, by the delightful volume he published under the name of 'The Sea-side Book'; and thousands have been instructed and delighted in their seaside rambles by this work who never heard of his more systematic labours, which were devoted to the plants of the Cape and the Marine Flora of nearly the whole world. Although not entirely a self-educated man, he never had the advantage of any systematic education in natural science. He became the Professor of Botany in the University of Dublin, and received the honorary degree of M.D. from that university; but he was never a pupil in that or any other university, and probably never listened to a course of lectures except his own. In this respect he was like Ball and Thompson, who pursued natural history for the love of it, and made their great reputations by the quiet pursuit of their favourite science in the hours of leisure afforded from business occupations.

William Henry Harvey was descended from a Quaker family of Youghal, and was born at Summerville, in February, 1811. He was the youngest of eleven children, and he attributed his early love of botany to the companionship of an old lady, an intimate friend of his mother, whose delight was to carry him to the garden and teach him the names of the flowers with which it abounded. He frequently visited Youghal, and there formed the acquaintance of Robert Ball, with whom he used to wander on the sea-shore, gathering shells and sea-weeds. He was fortunate in being a pupil of Mr. James White, who kept a school at Ballitore, in the county of Kildare, and was distinguished for his knowledge of natural science. Here he found a congenial mind in the French master, M. Sulist, with whom, after the latter left the school, he kept up a correspondence. A letter dated 1826 is interesting as showing the activity and bent of his mind at an early age:—

"I am now during the winter months engaged in the useful occupation of making a new language. I shall have only one declension of nouns, one conjugation of verbs, one rule of syntax, and no exceptions. Could there be anything more perfect? I also intend to study my favourite and useless class, Cryptogamia. I think I hear thee say, Tut-tut! But no matter. To be useless, various and abstruse, is a sufficient recommendation of a science to make it pleasing to me. I don't know how I shall ever find out the different genera of mosses. Lichens I think will be easy, but fungi I shall not attempt; not at all from their difficulty, but only because

they are not easily preserved. But do not say that the study of Cryptogamia is useless. Remember that it was from the genus *Fucus* that iodine was discovered."

Dr. Harvey was eminently a letter-writer; and the charm of this volume consists in the whole of his life and its principal incidents being related in his own letters to his friends. His letters from school and in his boyish days are charming specimens of simplicity and youthful ardour in the pursuit of science. He was full of fun, but always earnest, readily admitting his ignorance and anxious to get further supplies of information. On leaving school, the difficulty was to fix on an occupation; at last it was determined he should go to his father's counting-house. Here, it appears, his favourite pursuits were not interfered with. In September, 1829, he writes to a friend from Summerville:—

"I have got 'London's Encyc. of Plants,' but am not quite in love with it as a dictionary, for the specific characters are not the best. The genera are also much cut up and put in bad characters. *Convallaria* is divided into two genera, and the chief difference (who would think it!) one has axillary flowers, the other spiked. Again, *Convolvulus* is split, and its genera characterized by *bractes*! I am about getting 'Hooker's Flora Scotica,' principally for a more minute account of Lichens, Fungi, &c. than London gives. A few days ago I fell in with a new botanical acquaintance, the secretary to the Linnean Society, J. E. Bicheno. He met us at Milton, and we had a walk to Pavingstone Bay, where I found for him *Pinguicula lusitanica*, which he had never seen. O the delight! It is rare in England. He also told me that what we call *Fumaria officinalis* is *Fum. capreolata*, and that we have none of the former in Ireland. I have attacked *Jungermannia* somewhat in earnest. I got few shells from Milton, but have brought sand from Lahinch, which promises well. I have got shelves and drawers in the study, which are comfortable to my rapacity. No answer yet from Sowerby."

Pursuing his botanical studies and making excursions as his time would allow, in 1831 he visited Killarney, and was fortunate to discover there, for the first time in Ireland, *Hookeria late-virens*, a small moss. This led to a correspondence with Sir W. J. Hooker, the Professor of Botany at Glasgow, and ended in a friendship which lasted through life; and the selected letters of Harvey to Sir William are numerous in this volume. He visited Scotland in 1832, and made the personal acquaintance of Sir William. About this time he was evidently twitted by his friends on the uselessness of his studies, and to one he writes as follows:—

"When I talked of pursuing botany as the business of life, I did not picture to myself such botanists as we have hitherto been. My idea lit on such names as Robert Brown, Sir J. E. Smith, and Dr. Hooker. Surely the labours of such men as these are not useless, nor should they be charged with spending all their life

In dropping buckets into empty wells,
And growing old in drawing nothing up.
I fully agree that to spend all one's life in picking seaweeds and laying them in store would be a waste of time; but one cannot reach the top of the ladder at one stride, and must begin somewhere. We have not been enough of physiological botanists, and it is full time for us to begin."

The serious question soon turned up as to how he was to make his botanical pursuits subservient to his high aims in life. He first thought of Australia, and had actually prepared to go, when his brother Joseph was appointed by the Whig Government of that time to a high official position at the Cape. William accompanied his brother, who, shortly after his arrival at the Cape, was obliged to return on account of his bad health, and William got appointed to his brother's position in the colony. Nothing could

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have been more favourable to Harvey's objects in life and the interests of botanical science. An interesting diary, which he kept during his voyage to Cape Town, is given. Previous to leaving for the Cape, he made the acquaintance of the late N. B. Ward, whose congenial tastes and unaffected simplicity of character awakened a strong attachment on the part of Harvey, and henceforward we have a series of letters to Mr. Ward unfolding Harvey's inner life and habits. He returned to England finally from the Cape in 1842, loaded with botanical treasures. He had, in 1838, published his 'Genera of South African Plants,' and from time to time he printed his greater work, 'Flora Capensis,' being a full, systematic account of all the plants in the Cape Colony, including those of Caffraria and Natal. As a companion to this volume he published a Thesaurus of two hundred plates of interesting Phanogamous plants found in the south of Africa.

During his residence in Africa (like other celebrated men), Dr. Harvey's attention was a good deal directed to religious matters, not personal, but doctrinal. He had had time to read religious books, and especially Hooker's 'Ecclesiastical Polity.' In his letters it is obvious that the Quaker notions of worship and religious doctrine were losing their hold upon him. When he came back to Ireland, a vacancy had just occurred in the Professorship of Botany in Trinity College, Dublin. No Irishman could be better qualified for this post than the laborious Cape botanist. But then he was a Quaker. This evidently led Harvey finally to look into his religious belief, and ended in his becoming a member of the Church of England. His change of mind, and his determination to stand for the appointment, are made known in the following curious letter:—

"As I know you dearly love a secret, I am going to tell you one which is no secret at all to many persons who are engaged in forwarding it, but it is not talked of to those who have nothing to say to it, and who cannot do anything to forward it. Now you are clearly one of the latter, and only one of the former in common with my other well-wishers. By this you will learn that the matter affects myself. I have made a proposal, and I am taken under consideration. You may have observed that when I was last in C—, I attended church, and further, that in this note I drop the 'tu-toi' which I have been in the practice of using to my immediate friends. By these symptoms you may infer that the Lady in question is not 'one of you as a people,' but of the right sort, one of the established church called Holy Catholic, and in this conjecture you are strictly correct. She is of that persuasion, and moreover, she is not *over young*, but she has *money*, and this you know will smooth many a wrinkle, and colour with carmine the yellowest cheek. But money is not her sole charm in my eyes. The respectability of the connection, and her being addicted to Botany, are what have peculiarly won my affections, and made me enter the lists of her admirers. To conclude this long preface, she resides in Dublin, which will be very pleasant. She has a *good house* of her own in College Green, with plenty of accommodation for lodgers, and indeed at one time she was in the habit of taking in boarders (very respectable young men, attendants on College), in which line she has made some money, though her principal income is now derived from estates in various parts of Ireland, which she has come into by inheritance. They were granted, I hear, in the reign of Queen Elizabeth, being indeed old church property."

He was not, however, directly appointed professor, but obtained the position of curator of the Herbarium. Dr. Allman, the present Professor of Natural History in Edinburgh, obtained the professorship, which, on Allman's going to Edinburgh in 1856, was given to Harvey. In 1849 Harvey was invited to deliver

a course of lectures at the Lowell Institute, in the United States, and he gladly availed himself of this opportunity of visiting the New World, where he was received with great cordiality, and added largely to his store of botanical knowledge. Before he went to America, Dr. Harvey had taken a foremost place in Europe as an algologist. From his early youth he had hunted sea-weeds, and wherever he went his first object was to add to his knowledge of marine plants. In 1846 he commenced his 'History of British Sea-Weeds.' This work extended to four volumes, and contained 360 plants, all drawn on stone by his own hand. To extend his knowledge of marine plants was one of the great objects of his life. In 1853 he obtained the consent of the Board of Trinity College to make a voyage to the South Sea Islands. He first went to India by the overland route, visited Ceylon, and passed on to Australia, New Zealand, and the South Sea Islands. He returned in three years, and was installed in the Professorship of Botany at Dublin, which he held till his death. On his return from America he commenced a work on 'The Marine Algae of North America,' which was printed in 1858. The same year he commenced a work of a similar character on 'The Marine Algae of Australia.' These works, and the lectures at the College agreeably occupied his mind, till failing health rendered it necessary that he should relax. He was happily married in 1861 to Miss Phelps, whom he had previously long known. Shortly after this event he was seized with hemorrhage of the lungs. This was the symptom of a fatal disease from which he never recovered. He did not, however, lose heart. His correspondence seems to have been as copious as ever. One of his letters to Dr. Asa Gray on the subject of Darwin's 'Theory of the Origin of Species' will be read with interest:—

"I have read your Darwin papers with great pleasure and profit. Almost thou persuadest me to be a *Grayite*. I have no objection *per se* to a doctrine of derivative descent. Why should I? One mode of creation is as feasible to the Almighty as another, and, as *put by you*, is very consonant to sound doctrine. I have had a short friendly correspondence with Darwin on the subject, but without much result one way or the other. I confess, however, since I have read the *whole book*, to a somewhat changed view. His latter chapters are those which have most impressed me, and particularly that on geographical distribution, and the geological-geographical distribution successively through ages. Certainly there are many *broad facts* which can be read by a supposition of descent with variation. *How broad* those facts are, and how broad the limits of descent with variation may be, are questions which I do not think his theory affords answer to. It opens vistas vast, and so it evidently points whence, through time, light may come by which to see the objects in those vistas, but to my mind it does no more. When he passes this true deductive inference, and proceeds to build further inductions on it, and to force all things to converge on one point, then I draw back, thinking with Hamlet, that there may be things in the *scheme of creation* which are not explained, although (they may be 'dreamt of') in our philosophy. A good deal of Darwin reads to me like an ingenious dream."

It was in February, 1866, that a return of his hemorrhage occurred, and he was recommended to try a warm climate, and he removed to Torquay. He wrote little after this date, and in his letters we only get indications of his increasing weakness. The last letter in the volume speaks of his being "wholly confined to bed." He died of consumption on the 15th of May, 1866. By his own desire he was interred in the cemetery at Torquay. Thus ended the career of a man who,

if he did not possess a genius of the highest kind, has yet placed himself high on the scroll of science by persistent energy of purpose, and was endeared to all who knew him by his high moral and social qualities.

Culture and Anarchy: an Essay in Political and Social Criticism. By Matthew Arnold. (Smith, Elder & Co.)

'Myself and my Countrymen' would be a more fitting title for this book. Culture is of course synonymous with Mr. Matthew Arnold, while anarchy includes the rest of England. People who labour for the disestablishment of the Irish Church when there is some chance of effecting their object, who advocate marriage with a deceased wife's sister because the chief argument against it seems to be unsound, who try to bring about by degrees many reforms which could not be carried at once without a revolution, are clearly in the gall of bitterness and in the bond of iniquity. Those only are to be commended who look in everything to sweetness and light, who are in contact with the main stream of human life, who let their thought and consciousness play freely and naturally upon every subject, who try to put right reason or their best self into the action of the State, and to whom nothing has significance unless it affects the best reason and spirit of man. Unfortunately there is only one person who comes up to this ideal,—and that person is Mr. Matthew Arnold. We must depose all our present leaders of thought and action in his favour. It is clear that no statesman of either party can presume to vie with him. The Conservative Home Secretary did not repress Murphy. The Liberal Chancellor of the Exchequer is devoted to the middle classes. The Liberal party generally supports small measures on the real property of intestates. Mr. Bright praises America, although it is clear from what Mr. Renan says that America does not deserve praise. Mr. Gladstone, instead of proposing a measure which "culture" could have approved, waited to trip up Mr. Disraeli if he proposed it. It is clear that none of these men can have any significance for our best reason and spirit. What, then, is left to us? Nothing but the consolation of knowing that Mr. Matthew Arnold watches over our destinies, and that if we listen to his teaching we may gradually rise from the bondage which shuts in the children of wrath and anarchy into the glorious liberty of the children of culture.

The prospect is cheering indeed, but we are afraid it will not attract many. Most of us are too hardened. We are unable to see that an institution which we think is bad must really be good because institutions of the kind give us a sense of the historical life of the human spirit. We begin to distrust Mr. Matthew Arnold's phrases when we find that they either mean nothing at all, or are merely novel forms of political platitudes. After listening with some interest to denunciations of our faith in machinery, we are somewhat surprised to hear that England has no idea of "the State—the nation in its collective and corporate character, entrusted with stringent powers for the general advantage, and controlling individual wills in the name of an interest wider than that of individuals." Could we have a better definition of machinery? And yet when we have got this State as a corrective to the excess of individualism, Mr. Matthew Arnold tells us that we are to vivify the State by an essentially individual process, that of "putting into the action of the State as much as possible of right reason, or our best self." We do not enter into the question whether these projects are prac-

ticable. Possibly we may not understand them in the sense which they bear to Mr. Matthew Arnold's mind. But it seems to us that if they mean anything, they describe a very familiar part of the Liberal policy. It is true the Liberals do not generally talk about sweetness and light, for the very good reason that sweetness and light are wholly indefinite. And we have no doubt that Mr. Matthew Arnold would not only have more influence, but would do himself more justice, if he did not talk of them quite so often. In his present book he seems to have fallen a victim to his love of phrase-making. Instead of explaining his views,—we might almost say instead of understanding them,—he adopts some forced classification, and refers everything to it. Hebraism and Hellenism are the last new things he has brought out. Having once hit on any such expression, he rides it to death. Starting from a proposition which is not very intelligible, he has to harp upon it constantly for fear it should be forgotten. The result is, that his style seems to be losing that clearness for which it was once conspicuous. Many pages of this book appear to be written by a dandy Carlyle. There is an intellectual coxcombry pervading the whole, and giving it the air of a windbag floating along the main stream of human life, professing to be filled with the best reason and spirit of man, and labelled Sweetness and Light. Two or three of the side-hits by which Mr. Matthew Arnold illustrates his position justify this simile. Speaking of the Pilgrim Fathers, he says, "Notwithstanding the mighty results of their voyage, they and their standard of perfection are rightly judged when we figure to ourselves Shakspeare or Virgil—souls in whom sweetness and light, and all that in human nature is most humane, were eminent—accompanying them on their voyage, and think what intolerable company Shakspeare and Virgil would have found them." Then, the Cornell University, in which Mr. Goldwin Smith has accepted a chair, "seems to rest on a provincial misconception of what culture truly is, and to be calculated to produce miners, or engineers, or architects, not sweetness and light." It is refreshing to turn from such mistakes as these of the Pilgrim Fathers and of this American founder to a really great and good work, though it has often since been misrepresented. "Christianity might have lost herself, if it had not been for some such change as that of the fourth century, in a multitude of hole-and-corner churches. At a critical moment came Constantine, and placed Christianity—or let us rather say placed the human spirit whose totality was endangered—in contact with the main current of human life. And his work was justified by its fruits, in men like Augustine and Dante, and indeed in all the great men of Christianity, Catholics or Protestants, ever since." This is a rather wide generalization; but of course Dante never invoked Constantine in a bitter attack on the riches of the Papacy, exclaiming—

Ah Constantine, of how much ill was cause,
Not thy conversion, but those rich domains
That the first wealthy Pope received of thee!

Such are Mr. Matthew Arnold's views on things removed from us by time and space. His treatment of home affairs is not more attractive. He has misapprehended the argument about coal being the basis of our national greatness. It is clear that our material greatness is meant; our prosperity, the power of employing so many hands, of finding food for so many mouths, of exercising a direct and palpable influence on the nations around us. Such greatness may be contemptible in the eyes of culture, and it may seem unworthy of the name when it is compared with spiritual greatness. But that is

another question. Mr. Matthew Arnold might as well say that gas cannot be the source of light, because it is not associated with sweetness. In the same way his attack on the Real Estate Intestacy Bill appears to us wide of the mark. Such a measure has generally a definite and immediate object, and the first thing is, whether that will be attained. There are, no doubt, ulterior aims, some of them more certain than others. But in that direction the measure is nothing more than a feeler. Mr. Matthew Arnold thinks that all these ends would be reached at once by his letting his thought and consciousness play freely and naturally upon the operation and the stock notion at the bottom of it. By all means let him try. All we say is, that others are trying as well. It is possible that some may not be contented with the limits which are thus prescribed for them, and may wish to let their thought and consciousness play freely upon Mr. Matthew Arnold. We hope it will not put him out.

NEW NOVELS.

Breezie Langton: a Story of Fifty-two to Fifty-five. By Hawley Smart. 3 vols. (Bentley.)

WE should not be in the least surprised to hear that a great many people think this a very naughty book. There is not a single religious person in it. Among its men we should not care to warrant one even as rigorously moral. It deals with gamblers, black sheep, men about town, and fast girls; it takes us now and then behind the scenes into very questionable society; and it paints a decidedly fascinating picture of rich young men with little else to do but to spend their time and money in enjoying themselves. Yet we venture to pronounce it one of the most entertaining and spirited novels we have come across for a long time. We can assure the most squeamish—ladies included—that if they can only induce themselves to wink at the little horrors we have mentioned, they will find nothing to shock them.

To attempt to give even an outline of the tale, even if the novel were not a great deal too good to have such injustice done to it, would be to attempt a task that we doubt if anybody could accomplish. Tale, indeed, in the ordinary and conventional sense of the word, there is none—no continuous chain, that is, of incidents and occurrences affecting any one, two, or more heroes and heroines any more than everybody else in turn. "Hawley Smart's" picture of what, on the back of the binding, is styled "modern society" is rather a cluster of portraits—the elaborate production of a literary Frith, as it were, on a small scale—in which there is no particular centre of attraction, where each has a distinct character and interest; and with great venturesomeness he gives to nearly, if not quite all, an equal right to boast that they play first fiddle. How they respectively play it, sometimes in unison and sometimes in by no means disagreeable discord, but one and all with a decidedly peculiar style and twang of their own; how some excel in comic tunes and some in soft sentimental ones, and some, of course, break in every now and then with the Wedding March, and some give us nothing but an inexhaustible series of clever variations on the Rogue's; and how, as the concert dies away, the last stately strains of the Dead March in "Saul" are heard faintly and unexpectedly in the dim distance as a solemn wind-up;—if our readers do not find out all this for themselves, we can only assure them they will miss a very great treat. To drop metaphor, the author has contrived so well to fuse his different elements together, to blend tasteful pathos with sterling humour, frivolity and infectious light-heartedness with depth of

character, an almost womanly tenderness and skill in portraying woman with a most masculine and muscular treatment of his own sex, that one hardly misses that conventional centralization of interest which, in nine novels out of ten, is as necessary as it is expected. Of the *dramatis persone*, without going through them one by one (which would be a long process, for they are many), we can only say that a more effective set of delineations is not often found grouped together—certainly not by a *tyrn*. Each is perfect in its way, and the air of reality which pervades the amusingly rough and un-garnished style of the writer, and in fact renders it so graphic, is no less striking in his portraits. He writes and portrays like a plain-spoken, genial and intelligent soldier. What is more, he writes as only a man can who is thoroughly familiar with what he is writing about, and who is cramped by no affectation of fine language or display—not even, we may remark, of grammar, orthography or punctuation. Nor must we omit to add that, if for the sake of the third volume alone,—with its vividly real reminiscences of Crimean life and Crimean comrades, hackneyed and worn as the subject is,—its author would amply deserve the encouragement which his entire book is worth.

Once more we try in vain to pick out some one character for special praise and admiration. We only end as we began, by running through them forwards and backwards, and backwards and forwards, and forwards and backwards again, till what with Breezie and Laura, and beautiful Belle, the princess of flirts and the queen of wives, and the "glorious devil," Delpre, and "Crumbs" ("his real patronymic was Rolls; but being small, slight and youthful, the mild pleasantry of the mess-table had christened him 'Crumbs'"), and Jack, and Coningsby, and the rest of them, we humbly subside into the lazy compromise of the intellect that regarded any one as good as any other, and a great deal better too.

Jerome Lock. (Freeman.)

WE are pleased to see the old-fashioned one-volume novelette again coming into vogue. For more reasons than one it would be a pity to lose it altogether. There are three especially which suggest themselves at once: one is, that people are very often in the mood for idling over something light and amusing completed in two or three hundred pages, when seven or eight hundred are either too long or too formidable, or both; secondly, a good many writers can frame a good story and tell it well in the narrower compass, out of materials which are too scanty for the larger one, and which, by being padded and puffed out, only turn what might have been a success into a failure; while, again, a novelette is the best possible experiment for a novice to try his hand upon.

Here, for example, is a little volume which deserves, on each of these three grounds, to be commended and encouraged; commended, because it is worth the hour or two it will take to read; encouraged, because it is evidently written with care and self-restraint, and because it suggests that the writer may some day figure well in a more ambitious effort. He has certainly not begun by being too bold. The tale is as simple as a tale could well be—so simple, as well as short, that we could not give an outline without giving all,—and that we do not wish to do. There is nothing sensational about it, and nothing particularly stirring; but it has the charm of being told prettily and unaffectedly, and there is an under-current of what may be styled intelligent individuality, which shows that the writer's heart is in his subject,

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and that he can think as well as dream. It is a pity he is not half as skilful in punctuation. The heroes are two young English painters, Jerome and his chum Macgregor, both of them characters in their way, and of as different ethical constructions as close friends generally are. Jerome, of course, as the title indicates, is the centre of all the little plot that is to be found, and there is a good deal of graphic power in his delineation. Nothing, indeed, could be much better handled, or more naturally, than the slow, steady, imperceptible gliding of this once strong and soon shattered intellect, step by step, lower and lower, into the dark shade which saddens almost the very last page. Perhaps the only fault to be found with the conception as a whole is, that so much weakness and barrenness, and so little of positive good, are evolved from it. Jerome promises such great things at the beginning, that one feels unsatisfied and disappointed at the end. For this reason, possibly, rather than for any other, Robert Macgregor is undoubtedly the one who leaves the pleasantest and most vivid impress upon the reader's mind. Harum-scarum as he is, human nature turns to him with a sigh of relief after Jerome's intellectual feats in "trying to account logically for things,"—an operation which poor practical, simple-minded, stammering Bob cordially hates. "Moral nature doesn't matter to us," appears to have been the nearest approach to an aphorism he was ever guilty of himself; and having dispensed with such luxuries for his own part, he never could see the use of such a kind of thing in others. They gave him "the blues." "I don't object to any—ody being quiet," were his sentiments; "it's one of the best things people ever do—to be silent. I only dis—like people with whom I am intim—ately connected aff—icting me with their serious thoughts." If he wanted anything to do, had he not his trusty guitar ever at hand? If he wanted anything to think about, had he not an army of faithless loves at his heart's finger-tips? If he had lost his right hand like his friend Jerome, and been obliged to give up his profession just when its best prizes were in sight, what remedy could have been simpler?

"I know n—othing about philosophies of any k—ind, P—agan or Christian. As I t—old you, I should have g—one out and hanged mys—elf, and there would have been an end of me..... The only thing for me to have done..... I'm not (Edipus, and life's a sphinx.'....." I suppose," Jerome said, "I must take to the exact sciences. I always had a turn for mathematics, you know. I shall learn to write tolerably with my left hand.'....." Yes, you were always f—ond of mechanics. It was they maimed you (curse them); yes, you've the field of mech—anical study and invention open to you. I'd rather hang myself and g—o to hell at once, as far as I am once—rned, but for a f—ellow that's f—f—ond of arithmetic it's a different thing."

And, acting consistently with his sentiments, we are bound to admit he somehow manages to scrape through life so very comfortably, that if he were anything more substantial than a very clever creation of fancy, he would be a serious damper to incipient metaphysicians. One gets very fond of this curiosity before many pages have been turned over, and the sketch is well "finished off" throughout.

The author is less successful with "persons" than with men—less real, less vigorous, and less elaborate. Marie hardly comes up to her pretensions, while about Joséphine there is something even the reverse of fascinating. In the case of the latter we confess our inability to say what that something is. She is intended to be handsome, yet somehow the description repels one. She is quick and witty and clever, yet each quality has to be taken upon trust. She is good and true, but her goodness has no life

in it, and her loyalty to her friends no opportunity of making itself visible. When she retires into the comparative obscurity of matrimony, one feels doubt whether to say she is not missed, or simply that she is not regretted. With Marie, on the other hand, the fault is both plain and positive. She lacks warmth. What was wanted was the Marie of the little house outside Villepont developed, not changed, into the accomplished artist and the loving wife. The tender fondness of the ante-marriage days forgets ever to turn up again afterwards; not because it is not there, but because an enthusiastic lover of art, in pursuance of his design to model a goddess, has allowed his ideal to monopolize his attention, and neglected to adapt it to the world we live in. His model is very beautiful, but too cold and passionless by far to remind one of anybody who could ever be loved or fondled. Two consequences result from this: the author establishes his claim to the rank of a genuine art-connoisseur himself; and he has depicted with pen and ink a character which could be more readily transferred to canvas than recognized in the shape of flesh and blood. Of the other *dramatis persone* it is enough to say that they are not many, and none do the writer discredit.

Society in a Garrison Town: a Novel. By the Author of 'Myself and my Relatives.' 3 vols. (Newby.)

THIS is a provokingly incoherent and slovenly novel. The story begins well; the sketch of the garrison town is clever; the picture of the domestic interior of Evergreen Lodge is excellent; and the discomfort of the mother and daughters, who are helplessly at the mercy of a tyrannical, bad-tempered, extravagant husband, are painted with real humour. Indeed, the author seems to have written the book for the sake of impressing one moral upon women, which is, that they had better not marry if they can possibly help it; men, in the various relations of husbands, fathers and brothers, being the natural enemies of women, bringing them always into discomfort and frequently into disgrace. She is eloquent about the condition of women, who are always sacrificed to their male relations in some form or other; and the one choice she leaves them is either to marry or to live in genteel poverty. The story is foolish, and so ill put together that it falls to pieces in the telling. One of the chief villains, quite a young man, after committing crimes for which the hulks would be too light a punishment, vanishes, and the story knows him no more. The incidents are left a complete muddle: the author seems to have no thread to her narrative. We cannot help thinking she might do better if she would try.

Singlehurst Manor: a Story of Country Life.

By Emma Jane Worboise. (Clarke.)

'Singlehurst Manor' is a pleasant, readable story: the characters are well drawn and the incidents agreeable, though they remind the reader of other scenes in other novels. George Trevanion, the handsome and attractive young banker, is like one of the leading personages in Mrs. Henry Wood's novel of 'The Shadow of Ashlydiat'; whilst Honoria Butterfield will recall Miss Affy in 'East Lynne'; but this does not prevent 'Singlehurst Manor' from being entertaining on its own account. The time-honoured incident of a lost will being found in a secret drawer of an old-fashioned bureau exercises a great influence over the fortunes of two of the characters, and we are so accustomed in novels to have wills and other important documents found in such receptacles that we

feel rather disappointed than otherwise when we see old-fashioned cabinets in real life which do not hold something of the kind! The plot of 'Singlehurst Manor' is very slight: the interest lies in the pleasant, natural manner in which the incidents are narrated.

British Senators; or, Political Sketches, Past and Present. By J. Ewing Ritchie. (Tinsley Brothers.)

MR. Ritchie does not need to be told that his book is a poor performance. With equal modesty and candour he observes in a Preface—"This book is not intended for clever critics, but for country people who like to know a little about Members of Parliament and the way in which they transact business." The volume thus prepared for the enlightenment of tradesmen in country towns and mechanics in rural villages, is for the most part a reproduction of some flippant and loosely-written sketches which Mr. Ritchie produced several years since, and which he assures us, with a pleasant affectation of annoyance and indignation, have been so shamelessly pilfered by plagiarists, that "to assure himself of his own identity" and render it clear to his own mind that his plunderers are not himself, he has taken the bold step of republishing the papers of which he thinks so lightly. The old notices have been retouched, so as to give them an appearance of newness; and the collection has been enlarged with several new sketches, which contribute more to the bulk than the value of the volume. In all, the work comprises fifty separate sketches of more or less notable statesmen and inferior politicians; and the persons thus honoured with a share of some four hundred pages are classified under the headings, 'The Conservatives,' 'Official Liberals,' 'The Protestant Party,' 'New Members,' 'Men who have been M.P.s,' 'Members who have become Peers,' 'Deceased Members.' How far Mr. Ritchie is qualified to sit in judgment on the attainments of others readers will guess from his statement that the chief of an administration may usually be designated "The distinguished, let us add, the talented individual." Of the writer's command of his mother-tongue another instance is afforded in the passage which records of Mr. Disraeli's earlier doings in politics, "Already the young *débutant* had become remarkable for the facility with which he learned to repeat the most contrary doctrines, and to champion interests and prejudices seemingly the most opposed,"—from which sentence it appears that the author regards "to champion" and "to advocate" as synonymous. To what political party Mr. Ritchie belongs it is impossible to infer from his book, which commends Gladstone and derides Bright, extols Roebuck and covers Earl Russell with unmannerly abuse, declares that Conservatism is dead, and speaks disdainfully of Radical policy. Forgetting that the electors of Sheffield adhered to Mr. Roebuck through many sharp trials of their friendship to him, that in spite of his numerous offences and misdeeds his old supporters made a good fight for him at the last general election, and that his recent defeat was accomplished chiefly by newly enfranchised voters who had taken no part in returning him for Sheffield on previous occasions, the author has the hardihood to bewail the redoubtable politician's recent discomfiture as an instance of the fickleness of democracies. Perhaps the most ludicrous sketch in the volume is the memoir of Mr. John Bright, who is said to have been "a cotton lord" at the time of his first entry into Parliament, and of whose

influence in the House it is sagaciously remarked: "No one ever heard him in Parliament without feeling that he is a power in that House; yet such a position was one no one would have prophesied for him a few years since." What does the author mean to imply by this inscrutable tangle of words? The President of the Board of Trade has been a Member of Parliament for more than twenty-five years; throughout that time he has been a copious speaker in debate; no one ever heard him in Parliament without feeling that he is a power in that House; and "yet such a position was one no one could have prophesied for him a few years since." Our old friend Dundreary cannot surpass the confusion of this utterance. Speaking of Mr. Bright's oratorical manner, which all who have heard him know to be impressively deliberate and free from fitful impulsiveness, the writer says, "Up rises Mr. Bright, with a voice something of a scream, and rushes into the very heart of the subject." Occasion is taken to record that the member for Birmingham often screams and rushes to no good purpose. Of the orator's Indian speeches the critic remarks:—"India can produce cotton, Manchester needs cotton. Hence it was that Mr. Bright spoke with much vehemence, and passion, and power. How great the contrast between a modern House of Commons and an ancient one,—between Bright and Burke! It was an ancient dynasty overthrown; a people oppressed; a multitude numerous as the sands on the sea-shore, wasting away beneath British injustice; another Verres harassing a wasted Sicily, that excited the imagination and fired the heart of Mr. Burke. It was because a splendid opportunity of growing cotton for Manchester was lost, that Mr. Bright bore down upon the Government with resistless force. The stand-point of the one was chivalrous and classic, of the other modern and commercial." In the way of sheer foolishness the volume contains nothing more extravagant than this judgment of a series of speeches which it is difficult to believe that Mr. Ritchie either heard at the time of their delivery or read after their publication. But other passages no less laughable occur in the author's pages. "Disraeli used no sugared phrases," he says of the late premier's attack on Earl Russell's diplomatic action at Vienna, "no mincing terms, no artifice, to veil his contempt; and the noble scion of the House of Bedford was compelled for a couple of hours to sit through a hell such as only a Dante could describe, or a Fuseli or a Martin paint. You thought of the Indian dancing on the dead body of his prostrate foe; of yourself at a respectable dinner-party in tight boots and with aching corns, seated between two strong-minded females, with a purple-faced alderman opposite; of the boa-constrictor drinking the last drop of his victim's blood, and crushing his last bone; of the sufferers of Greek tragedy, with its stern, unrelenting fate; and you were not sorry when the task was over, and his mauled and mangled foe released." Mr. Ritchie is right in thinking that this style of writing will not please the "clever critics"; but he is at fault in supposing that it is good enough for "country people who like to know a little about Members of Parliament and the way in which they transact business."

The Agamemnon of Æschylus. Revised and Translated by John Fletcher Davies, B.A. (Williams & Norgate.)

Mr. Davies says in his Preface, that the principal features of his edition are—"(1), An attempt to reproduce the metres of the Greek

text in a literal line-for-line translation; (2), the correction of the text by the aid of the most recent Æschylean literature; (3), the arrangement of the lines of the choral odes according to the principles laid down by Boeckh; (4), the explanation of the text in an entirely new commentary; (5), a statement of the rhythm of each verse in the play." The text and the translation are printed face to face, with critical notes in Latin at the foot of the page. The commentary and the explanation of the metres are placed at the end of the volume.

The arrangement is on the whole a convenient one, though we think that it would have been better to give the English commentary as well as the critical notes at the foot of the pages referred to. Unfortunately, Mr. Davies fails conspicuously in the execution of his work. He has attempted too much, and has imposed upon himself too many limiting conditions. In the first place, his notion of a literal translation is unduly severe. He is a slave to the Greek construction even where it is so easy that a schoolboy could not mistake it, and in consequence deprives himself of many opportunities of giving a poetical, or at least rhetorical, form to his version. He has moreover materially increased the difficulty of the task by endeavouring to reproduce the metres of the original, and we cannot see that he has gained anything by the attempt. The result is painfully unpoetical, being indeed much less musical than a translation written in rhetorical prose; and the additional accuracy obtained is, of course, an accuracy of form and not of sense. The author carries a weight which renders success impossible, and his failure is made more manifest by the comprehensive audacity of the plan.

The following is Mr. Davies's version of the well-known passage, *κύριός τιμι βοοῖν, κ. τ. λ.*:

I have full powers to tell of the strong men's omen of conquest
seen on the march; (for my being still one with its birth-mate
vigour of harmony
breathes forth god-given eloquence;)
how martial bird sends with the spear and the sentence-exacting
arm to the Teucrian
land the Achæans' twin-throned royalty, Hellas's soldiers'
one-hearted chieftain:
kings of birds to the kings of the galleys appearing, the
dark one, and he with tail argent,
before the halls, fast by the hand that polices the spear-shaft,
on conspicuous perches,
feasting themselves on the full-wombed child of the hare
and her burden
from further running all debarr'd.
Speak the refrain of the dirge, but may good prove victor.

Here the force of the original is such that no translation, however bald, can be entirely destitute of spirit and dignity; but Mr. Davies's involved sentences and servile adherence to metrical form detract grievously from the effect. Mr. Davies's faults are still more clearly shown in the celebrated description of the lighting of the beacon fires:—

CHO. And pray what herald could attain this speed?
CLY. Hephæstus, who from Ida sent bright flame:
and beacon kept despatching beacon here,
with fire as courier, Ida to Hermes' cliff
in Lemnos, darting high a carrier blaze
of pine wood: thirdly Athos, steep of Zeus,
received a mighty flambeau from the isle,
and rising high to clear the sea's broad back
the travelled lamplight's strength with transport sprang,
and ushered in the rays of morning sheen
like a sun-rising to Makistæ's peaks.

—Nothing but the severity of Mr. Davies's theory of translation could have induced him to render *πόμπηον φλόγα* by such a phrase as "a carrier blaze."

The lines which follow are much better, and show that the translator is capable of better things than the work before us:—

And he, no lofterer, nor unheedfully
subdued by sleep, sent on his share of news:
and far the fire-sign to Euripus' streams
came, and gave notice to Messapion's guards.

They lit in turn and sent the watchword on,
kindling with fire a heap of grizzled heath.

The famous denunciation of Helen fares ill in Mr. Davies's hands:—

Who, I wonder, named her thus
altogether truthfully,
(was it one whom we behold
not by sight, who with prescience of the doom
deftly modulates the tongue?)
named the spear-wedded, gage of strife,
Helen? since conformably,
knell-like to navies cities and men, from between
daintily-worked curtains she came and sallied away,
borne by the earth-born zephyr's breeze:
so, with a band numberless, huntsmen bearing shields,
soiled on their car-blades' vanished footprint
(there, who now had attained the fair
Simois' verdure-swelling
banks) for bloody contention.

The reader will find it hard to realize that the phrase "knell-like to navies cities and men" is intended to keep up the play upon words of the original, *λαῖνας, ἐλάνρος, λαίπρος*. That it is so, is proved by the following note on the line:—"This translation is given as being slightly less odious than that which has hitherto been adopted by translators. The word 'hell' is so entirely theological, un-Attic, and in every way objectionable, that it ought on no account to be admitted."

The reader will observe that in the foregoing extracts Mr. Davies fulfils his promise of translating literally. Had he been content to forego the metrical form, and to arrange his words in the English order, we doubt not that his version would have been found very useful by young students engaged upon one of the hardest and most interesting of extant Greek plays. As it is, the lover of poetry will go to Mr. Plumptre's version, and the student of Greek to Mr. Paley's.

Nevertheless the professed scholar will find much to interest him both in the critical notes and in the commentary. Mr. Davies has ransacked the authorities to some effect, and gives a very full and at the same time compact account of the readings of the manuscripts and the emendations of previous editors. He is perhaps a trifle too ready to insert his own corrections and the corrections of others in the text; but this matters little when the reading of the manuscripts is given at the bottom of the page. His suggestions are often ingenious, but almost always too bold to meet the approval of the scholars of the present day. Modern critics prefer making the best of the text of the most trustworthy manuscripts to plunging into the vast sea of conjectural emendation. Hence we do not anticipate that Mr. Davies will succeed in introducing many of his alterations into the received text of Æschylus. Perhaps the most ingenious of his corrections occurs in line 304. The manuscripts give—

ὅρος τ' ἐπ' Αἰγίπταλον ἐκκινούμενον
ὥτρυνε θεσμόν μὴ χαρίζεσθαι πυρός.

Mr. Davies reads *μυαίρειν μοι* in place of *χαρίζεσθαι*, remarking that *χαρίζεσθαι* is a gloss on *μυαίρειν*. Clever as this suggestion undoubtedly is, it does not carry conviction; and the theory of the allusive character of the proper names throughout the speech, alleged in support of the reading, is fanciful in the extreme. In 714 *sqq.*, where the manuscripts give *παμπρόση πολυθρόνον αἰῶνα διὰ πολὺν μέλον αἰψ' ἀναλᾶσα*, Mr. Davies's *λαμπρὸς θην* seems to us better than Mr. Paley's *πᾶμ-πρόση ἦ*. On the other hand, there are some of the editor's emendations against which we must be permitted to enter our protest. In line 17 he would like to alter *ἀντιμολπον* into *ἀντί-μυλον*. The change is pedantic and unsatisfactory, a probe being used to discover the nature of a wound, not to cure it. In 347 *ἀμύροι* for *τόχοι* is far-fetched, if not absolutely unintelligible. In 478, where the manuscripts give *μὴ ψύθος, μὴ οὐ σαφίς* is grammatically

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tically impossible. The phrase *τί δ' οὐ στίβωσι, οὐ λαχόντες ἡμάρτος μίρος;* (557) is, no doubt, difficult; but we prefer *ἡμάρτος* to Mr. Davies's *ἡδωτος*. We do not know why he substitutes *ἐν θρηῶν τριχί* for *ἐν θρηῶν τριχί* (562), which is perfectly intelligible. The alteration which he admits into the text in 984 *sqq.* is almost unparalleled for audacity in the history of emendations. In 1024 we have another violent substitution. In 1322 *χρή πρὶν ἢ θρηῶν λίγω* for *ῥῆσιν ἢ θρηῶν θέλω* is certainly not a change for the better. In 1354, 1355 the remedy is worse than the disease, if there is a disease.

We cannot think that Mr. Davies, who is clearly a scholar of great attainments and considerable acumen, has done himself justice in this volume.

On Labour: its Wrongful Claims and Rightful Dues; its Actual Present, and Possible Future. By William Thomas Thornton. (Macmillan & Co.)

OUT of the shoal of economic works upon the Radical side which issued from the press in 1848, Mr. Thornton's 'Plea for Peasant Proprietors' is one of the few survivors. After a silence of eleven years the same author now gives us a more bulky treatise upon Labour.

Mr. Thornton's division of his subject is rather popular than scientific. Instead of placing before us the simplest forms of the relation of capital and labour, and then proceeding to discuss departures from the standards, he sets out by investigating "Labour's causes of discontent," and treats of "Labour and Capital in antagonism," before he comes to "Labour and alliance." He is given to digression, and uses everywhere from twice to ten times as many words as are needed to set forth his meaning; nevertheless, it may, on the whole, be doubted whether any considerable economic work of equal merit has appeared since the first publication of Mr. Mill's 'Political Economy.'

We are not blind to the grievous faultiness of Mr. Thornton's style, and when we speak in high terms of his book we have in view rather the later than the earlier chapters. The introduction is windy, and the first chapter useless. The author discusses at great length the question whether wages are in fact regulated by supply and demand, or what is the same thing in other words, the ratio of capital to population; but he fails to see that the cause of the apparent differences among economists as to the bearing on wages of the ordinary laws regulating price is their failure to discriminate between temporary and lasting variations in both supply and demand themselves. Mr. Thornton looks to the temporary fluctuations, Mr. Mill to the permanent condition; but there is no real divergence of opinion between the pupil and his master, and the literal interpretation of Mr. Mill's wages theory has long since been given up by all who have thought upon the subject. The chapter on the rights and claims of labour is one huge digression upon the "right to live," upon "justice," and "duty"; and that on the "rights of capital" might be compressed into a single page: so by the time we reach the beginning of the Trades' Unions part of the book we have learnt nothing whatever, except that Mr. Thornton agrees with other economists in believing that no rate of wages is intrinsically more or less gain than any other, and that the rate mutually agreed upon is all that the labourer is "entitled in justice" to demand. Even in the first of the Trades' Union chapters Mr. Thornton indulges in froth and wind. The statement that "in settling the wages of skilled

as of unskilled labour, masters were, until comparatively recent times, but little in the habit of regarding anything but their own notions of propriety and expediency," is only to be matched by the assertion that the men "were fain to accept whatever their employers thought proper to offer." It is from the moment that he enters on the practical working of Trades' Unions—their ends, ways and means, efficiency, good and evil—that Mr. Thornton becomes a reasonable and sound teacher, and we would advise him to take for granted the main conclusions of his first four chapters, and style his book—what it really is—'A Survey of Trades' Unions.' Were it a work on Labour generally, we should have to point out that non-unionist labour and rural labour in particular are nowhere treated of by Mr. Thornton, and that the movement of population by change of locality and by emigration are ignored; but we are content to accept the book as a treatise on the effects of unions upon urban labour.

Although there is nothing new in Mr. Thornton's facts, which are mainly drawn from the ten published Reports of the Trades' Union Commission, he has brought out with great clearness the fact that on the one hand the founders of trades' unionism so clearly discovered the future of the association they founded that no change has had to be made in the constitution of the bodies, and on the other hand that trades' unionism is still in its infancy, and must eventually become international instead of local. The masters have grown wiser since the "document" days of 1859, and the philosophers have been enlightened since the meeting of the Social Science Association last summer, when it was proposed that those present should declare that the interests of employers and employed were identical, on the ground that if they were not so they ought to be.

Mr. Thornton is not always fair to the men, as, for instance, where he says of them that they confound their wishes with their rights, which is true not of unionists only, but of all mankind. Again, he ascribes to unionism certain defeats of English manufacturers by foreign masters, which are clearly owing to other causes. He defaces even the valuable parts of his book with long rambling notes and slang expressions, and inserts a poem by way of conclusion to his chapter on Co-operative Societies. Nevertheless, we repeat that, on the whole, we accept Mr. Thornton's book as one which, in spite of many faults of scope and style, forms a most valuable contribution to Economic Science.

OUR LIBRARY TABLE.

Gun, Rod, and Saddle. Personal Experiences. By Ubique. (Chapman & Hall.)

THE short sketches which compose this volume have already appeared in *Land and Water*. Of most of the technical points raised by Ubique, the readers of that journal would be best able to judge. Questions as to the relative merits of muzzle-loaders and breach-loaders are peculiarly suited for such a public. But the more general public will fully enjoy these reminiscences of sport and adventure, which are told in a frank, straightforward way, without any attempt at effect, or any romantic embellishments. The chapters on "Wolf-coursing," and "Wild-fowl shooting in America"; the anecdotes of sharks and bears, the descriptions of American black bass, of the acres of oysters found off the Coast of China, and of cuttle-fish, vindicating the well-known episode in Victor Hugo's novel, are extremely readable and interesting. Ubique's experience has been large as well as lucky. All sportsmen will envy him his post "on the edge of an interminable slough in the centre of one of the western

prairies," when clouds of blue-winged teal come by, and a massive dark line against the last bit of clear sky proclaims the arrival of a flock of geese. The story told of a shark seizing a deep-sea lead, and leaving the marks of his teeth in furrows more than half an inch deep, reminds us of a suggestion which is either made by Capt. Basil Hall, or recorded in one of his books, to try the power of a shark's jaw by putting a sheet of lead in his mouth. We might recommend to Victor Hugo the device of turning the globe which forms the body of a cuttle-fish inside out, and so destroying all the power of suction, as an idea for the next edition of the 'Travailleurs de la Mer.' But there are hints about fishing that are more likely to be taken by those to whom they are addressed. Ubique says that when trout are shy, he makes a fly slightly fast to a water-lily or other leaf, lets fly and leaf drift over a trout's haunt, and then disengages the fly by a slight strike, so that it seems to fall from the leaf into the water. The trout is not up to the trick, and its capture is sure to reward Ubique's skill. So, too, when trout will not take a minnow, Ubique hooks a worm just across the minnow's head, so as to look as if the minnow was carrying it in his jaws. This again is more than the trout can understand, and it falls a victim.

Ancient Laws and Customs of the Burghs of Scotland. Vol. I. A.D. 1124-1424. (Printed for the Scottish Borough Records Society.)

THIS is the first volume issued by the Society which was formed at the commencement of last year, for the purpose of printing the records of the 'Burghs of Scotland,' together with copies of their charters and illustrative extracts from contemporary local records. Prof. Cosmo Innes, who edits the present volume, asserts that no other body of burgh laws and customs so ancient and so well authenticated as that of Scotland, exists in the world. It is, undoubtedly, in such records that we may best trace the habits and modes of life and thought of that bourgeois class which in every country has proved the most stubborn champion of liberty and law. An antiquary or historian may suck facts from this volume as "a weasel sucks eggs." The form of production is highly creditable to the Society, the volume being in all respects a handsome one.

Rosenborg. Notes on the Chronological Collection of the Danish Kings. By Carl Andersen. Translated by Charles Shaw. (Copenhagen, Delbanco & Co.; London, Williams & Norgate.)

ALTHOUGH a quarto form is hardly a convenient one for a handbook, this could hardly have been in any other without affecting the use and value of the illustrations. At Rosenborg is collected, if not all, very much that can convey an excellent idea of old royal life in Denmark. Jewelry, arms, pictures, state and ordinary furniture, costumes, and nick-nacks are gathered together under a good arrangement, and they are here equally well described in Danish and English,—at the visitor's pleasure. The woodcuts give a perfect idea of the thing represented, especially the figures of the kings, about whom there is much life-likeness with a slight suggestion of gentlemen who know they look well in fancy dresses.

Famous London Merchants: a Book for Boys. By H. R. Fox Bourne. With Illustrations. (Hogg & Son.)

HAVING in past time written about 'English Merchants,' for the entertainment of adult readers, Mr. Fox Bourne has now produced a book upon the same subject for the diversion and enlightenment of boys. The list of colossal traders taken under consideration begins with Dick Whittington and closes with George Peabody; and it must be admitted that the volume is upon the whole an amusing and creditable production. To the munificence of philanthropic merchants due homage is rendered, and the author does not omit to speak handsomely of the moral qualities of men of business remarkable for integrity; but to his discredit it must be recorded that, at least in one place, he mentions fraudulent transactions in a manner that is likely to inspire lads with the pernicious notion that fraud is not altogether disreputable so long as it is practised on a gigantic scale and with pro-

portionate success. The story of Nathan Meyer Rothschild's Waterloo coup is told in a way that exaggerates rather than palliates its ugliest features, and yet is told without any adequate censure of the speculator's nefarious method of enriching himself at the cost of the public. Having described Rothschild's rapid journey from Waterloo to London, and his appearance on the Stock Exchange before the news of Wellington's victory had reached the public, the author continues:—"In gloomy whispers, he (Rothschild) told those who, as usual, crowded around him for news, that Blucher and his Prussians had been routed by Napoleon before Wellington had been able to reach the field. He did not add that afterwards Wellington had turned the fortunes of the day, and secured peace for Europe. The effect of his report was, as he intended, a sort of panic among the capitalists and speculators. Fearing that the funds would sink very low, they tried to sell out as quickly as possible, and, in doing so, sold out at very great loss. The men who bought from them were in secret league with Rothschild, and a great quantity of scrip was transferred to his coffers during that and the following day. On the afternoon of the second day the real issue of the Battle of Waterloo was made known. Very soon the funds were higher than they had been during many previous weeks, far higher than they had been during the two days of panic; and Rothschild, quickly selling the scrip that he had bought, found, it was reported, that he had made something like a million pounds by his rapid travelling and clever deception. Other millions were collected, rather more slowly, in ways of which some, at any rate, can hardly be called honest." The instructor of boys should either have forbore to relate this incident in the speculator's career, or have taken pains to impress on his pupils that the transaction was none the less fraudulent because the plunderer achieved his purpose by a *supplicatio veri* and cautious *suggestio falsi*, without uttering such untruthful statements as would have exposed him and his confederates to criminal prosecution. Boys who are trained to applaud the cunning and success of this "clever deception" are put in a fair way to turn out too clever by half.

Handbook of the Geography and Statistics of the Church. By J. E. T. Wiltse. Translated from the German by John Leitch. Vol. II. (Bosworth.)

AMONG the numerous ecclesiastical histories that have appeared, the present work is unique. Indeed, it is rather a necessary appendix to them than a history in the usual sense of the word. The second volume begins with the fourth period of the Church, i.e., from Gregory VII. till the death of Innocent III.,—from A.D. 1073 to 1216,—and terminates at A.D. 1521. The greater part of it is occupied with the diocese of Rome in the west, and the Church provinces belonging to it. The statistics are clearly and fully arranged. It is impossible to overestimate the value of such a book to ecclesiastics wishing to look back upon the former state of christian organization in the world. Here they will see at once the dioceses and provinces, the patriarchs and bishops of the christian world, with the seats or centres of their agency. The research of the author is sufficiently shown by the immense array of his references. The book is one that we can heartily commend. Those who use it will be saved a world of labour. All who are interested in christian antiquity and the geographical distribution of the churches in different lands will find it a most useful guide. The translation is well executed by Mr. Leitch, who undertook it by the advice of Mr. Maurice, when the latter was a Professor at King's College. It is a pity, however, that it should have been delayed so long. Ten years have elapsed since it was begun. No additions are made to the original, and there are no notes, though both would have enhanced the value of the book to English readers. As it is, the author and translator deserve the thanks of all students for the labour they have expended.

We have before us the following pamphlets: *The Spirit within the Wheels*: a Sermon preached to the 49th Middlesex Rifle Volunteers of the

General Post-Office in Westminster Abbey, on January 3, 1869, by Arthur Penrhyn Stanley, D.D. (Parker).—*East London Pauperism*: a Sermon preached before the University of Oxford on Sunday, December 20th, 1868, by the Rev. Brooke Lambert, M.A. (Parker).—*The Irish Church, its Disestablishment and Disendowment*, by Charles H. Frost, Esq. (Rivingtons).—*The Universal Reign of Human Happiness; or, Morality, Truth, Love, Liberty and Peace as the Result of the Religion of God*, by J. Kaspari (Farrah).—*Judgment delivered by the Right Hon. Lord Cairns on behalf of Her Majesty's Most Honourable Privy Council in the Case of Martin v. Mackenochie*, edited by W. Ernst Browning, Esq. (Butterworths).—*Modern Mistatements and Fallacies respecting the Doctrine of the Real Presence*; being an Appendix to an Answer to the Charge of the Lord Bishop of Salisbury so far as relates to the Holy Eucharist, by J. C. Martin, D.D. (Longmans).—*The New Parliament—Guide to the House of Commons*; containing a List of the Members of the New Parliament compared with the last, their Politics, Number of Votes Polled, and other Information (King).—*The Police Force of the Metropolis in 1868*, by Costos (Ridgway).—*The True Solution of the Irish Question by Measures which are shown to be indispensable, and the only certain Means to prevent Revolution in the United Kingdom*, by Thomas Martin, Esq. (Dublin, Moffat).—*and Moncrieff's System of working Artillery: a Short Description*, by the Inventor (Harrison.)

LIST OF NEW BOOKS.

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FUAD PASHA.

Mehemet Fuad Pasha, a literary man, statesman and soldier, has passed from us at the early age of fifty-four. It was but lately he was in this country, and it was hoped his visit to us would have bound him more closely in sympathy to England. As the first Turk who made Turks known in Europe, he was also of note.

In one shape or another, his biography has been rightly or wrongly written in the daily papers, and he has been described as the son of a judge and of a poetess. His father was best known as a member of the Ulema and a poet, the contemporary, favourite and victim of the Sultan Mahmoud,—one authority said of Mahomet the Second,—who, by-the-by, was the conqueror of Constantinople. The poetess was his aunt, the Lady Leila, a Turkish Sappho. In consequence of his father falling into disgrace with the Sultan, Mehemet Effendi was driven into

the medical profession, and among his fellow-students he met some who afterwards became his colleagues in political administration.

On his obtaining admission to political life, his career was brilliant; but it is not our purpose to detail it. We may say, so far as the special objects of the *Athenæum* are concerned, that the foundation of his career was laid in his own literary connexions and attainments, and maintained by his reputation as a scholar. This, in the eyes of the Turks, covered a multitude of political sins. At an early period, he produced a poem of some merit in Turkish, and at a later time he had composed some public inscriptions in verse. This poetic faculty is still grateful to the Sultans as to kings of old, though so little encouraged by monarchs of the West. A grammar in his native language is a work of philological merit, and this, translated by our learned countryman, Mr. Redhouse, into French, constitutes the standard grammar in Europe of the Osmanli tongue.

The Effendi, best known by his literary name of Fuad, well turned to account his two-sided attainments. In Turkey he was an accomplished Osmanli scholar and patron of Oriental studies; in Europe, or rather in France, he was received as a member of the French school; his teachings on Eastern politics exercised a deep influence on French opinion, and his sayings and *bons mots* were of full acceptance in Paris. At a later time, he conveyed the expression to the English that he was the effective promoter of public progress and the bulwark of national credit and finance. No European came in contact with him without being charmed by his courtesy and apt knowledge.

This Western reputation did him but little good at home; it exposed him to the charge of being a Frank and an infidel, and he had to rely on his character as a sound Osmanli, a patriot, and a champion of the faith. It is questionable, too, whether this notion of his being a devotee and representative of Frank progress did not expose him to disappointment and reproach among Europeans, as so much was expected of him which he did not accomplish, and, indeed, had not the intention to perform. He was much overrated in consequence by Europeans; he was treated as the main reliance for progress in Western ideas, and unduly exalted over his contemporaries; and this is said by no means in depreciation of his high qualities.

In the estimate of his character it must not be left out that he was a soldier in soul and spirit. He was made so when a civilian by the acclamations of the soldiers as he led them on to battle, and the Government confirmed this choice by conferring on him a colonel's commission. He afterwards was entrusted with military functions in conjunction with his civil duties, and he profited by his political influence to obtain the chief command of the army as Seraskier, to the duties of which office he zealously devoted himself. He was, perhaps, never happier than when wearing the Seraskier's uniform and receiving the honours of his rank.

All his exertions and all his endowments, although they captivated the eyes of Europe, never gave him a superiority at home over the quiet and placid Ali, who has held with him alternately the offices of Grand Vizier and Minister of Foreign Affairs; and while Ali Pasha lives the Osmanli will not feel loss by the death of Fuad Pasha. It may be questioned whether all that Fuad did to cultivate a European reputation has not rather enhanced the popularity and the power of his great colleague and rival. Already it is beginning to be understood after his death, what was scarcely believed in his lifetime, that Fuad was not the main leader of the Osmanli empire.

Great man, too, he was: one whose life of assiduous toil has brought about this early end. Fuad was always a hardworking man, and the only repose he got was in dismissal from office, to return with energies recruited. At one late period in the height of his ambition, he accumulated in his own person the offices of Grand Vizier, including the Home Department, of Seraskier, and of Grand Marshal of the Palace, and he discharged the duties; while at the same time

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nothing was done in the Foreign Office without his full cognizance. This involved a mass of reading, writing, and correction in Turkish and French, such as no hardworking Minister in England surpasses. Even in summer time, after a long council or ministerial party ending at one or two in the morning, he was at work by six or seven in his private rooms. At eight o'clock the transaction of public business began, nor did he have his breakfast free from work. On the ministerial steamer that took him and his colleagues to the Porte, the course of business was unabated. From noon to five all the occupations of the Porte, or the Seraskierat, were going on, and continued on the return of the steamer. At home, secretaries or counsellors awaited him, and the dinner or supper, short or protracted, at home or abroad, was a further ministerial conference.

Domestic afflictions in the deaths of his sons, the burning of his houses, and ill-health, contributed, with occasional removal from office, and diminished exercise, to undermine his powerful constitution. With deep affection for his family, he had as little home repose as English contemporaries.

THE PASCAL FORGERIES.

M. Michel Chasles has replied to M. Faugère, of whose work we gave an account (Sept. 26, 1868, p. 398). The reply before us is a separate publication of seventeen pages from the 'Comptes Rendus,' preceded by twenty-seven pages of additional comment. There is nothing in the bulk of this publication which has much bearing on the question: it is made up of little assaults on the accuracy of M. Faugère. We are promised the whole collection, though we cannot find that the promise is repeated, and it certainly is not made prominent. For ourselves, we now candidly confess that we do not believe, and never did believe, that the whole mass of the papers would be published.

We select as our specimen a point which carries on our notice. We mentioned that Pascal writes to Queen Christina long paragraphs which afterwards were found in the *Éloge* of Descartes by Thomas, who was born seventy years after Pascal's death. This M. Chasles meets in his own way: he had already justified the use of the word *mystification* a century before it existed by proving that *enjoué* was used as long before its reputed time. The weak point of the comparison was that *enjoué* occurred in another of the suspected letters.

There is nothing astonishing, says M. Chasles. Thomas, when writing about Descartes, must have hoped to find something in Queen Christina's papers, which Louis the Fourteenth had obtained from Rome. Will any one say that Thomas would have scrupled to appropriate some passages? "Similar *emprunts* made from unpublished correspondence have been common in all time, and my documents show many examples of it. Thus there is in Voltaire a long article on Rabelais which is copied from a letter of Malherbe in my possession. We know that Voltaire received papers of Malherbe from Ninon de l'Enclos." There is no need to say that the establishment of either case will do something towards that of the other; but M. Chasles proves each point of his marvellous system by assuming the rest. The necessity of assuming the truth of some of his documents because they are so many, and then making the genuine ones, thus established, prove the rest, seems to be now a fixed part of M. Michel Chasles's mind. For ourselves, if of five thousand letters all but two were held genuine by good judges,—and if of those two one made "Hannah Smith" sign herself "Miss Anne Ascoug Newton," and the other made James the Second describe his sitting on the throne of England as a thing past and gone,—we should hold that the two did more against the remaining 4,998 than the large number could possibly do to support the two.

FOULING OF SHIPS.

February 13, 1869.

It would have been quite unnecessary for me to make any comment on Lieut.-Col. Wortley's letter contained in the *Athenæum* of this date, had he confined himself to an expression of his opinion

on the subject under notice. But since he has misstated the purport of the suggestion offered by me in the previous issue of that journal, I must beg you to allow me to make the following rejoinder.

I neither suggested a plan for "cleansing ships' bottoms" nor did I assert that, by docking them in fresh water, the incrustation formed by mussels, barnacles, and the like, would become disengaged. On the contrary, my suggestion was directed towards the prevention of an increase in the fouling, and I distinctly stated that the result of so docking ships after their voyages would be to kill the animals, and thus put a stop to their reproduction, which, under ordinary circumstances, goes on with extraordinary rapidity. To this opinion I adhere.

The manner in which Lieut. Col. Wortley associates his so-styled "glass hand" with the subject on which he professes to write is no doubt pretty enough from a poetical point of view, but it is as well to state for the information of non-scientific readers, who might otherwise be led astray by this bit of imagery, that the very fact of the organ referred to being "so constantly protruded" by the barnacle affords the strongest proof of the rapidity with which the animal would be killed when subjected to the action of fresh water.

G. C. WALLICH.

THE GULF STREAM AND INSULAR CLIMATE.

Brookwood Park, Alresford, Feb. 10, 1869.

THE Royal Geographical Society has been debating whether what is called insular climate, as distinguished from continental or excessive climate, is to be attributed to the Gulf Stream. Assuredly insular climate results from currents of air, not from currents of the sea. The climate of every west coast of the northern hemisphere is more temperate than the climate of the east coasts. This is owing to the prevalence of west and south-west winds in the northern hemisphere. These winds, tempered by the sea, modify the continental cold in winter and the continental heat in summer. British Columbia and Vancouver's Island may be said to be in the same latitude as Labrador and Newfoundland. But in British Columbia domestic cattle live out of doors through the winter. What is the reason of this? The Gulf Stream?

The air, the water and the land act each on the other; that is, the temperature of each one modifies the temperature of the others. Every man who bathes in the Serpentine knows that the water is warm in the summer. Why? Because the air is warm in the summer. And all London knows that the water is so cold in the winter that all London may skate on its frozen surface. Why? Because the air is cold in the winter. With a north-east wind in winter, as a rule, we have frost, snow and ice. Why? Because the wind is tempered by the frost and snow on the northern continent. *Frigora mitecent zephyris*. When the wind changes to the south-west, the frost, snow and ice "melt, thaw and dissolve themselves." Why? Because the wind is tempered by the water of the South and West Atlantic. But the waters of the Atlantic do not temper our west winds here more than the waters of the Pacific do at British Columbia. At great depths the temperature of the sea is very uniform; because it is uninfluenced by the temperature of the air. In sounding for the marine cable, the deep parts of the Indian Ocean were found to be as cold as those of the Atlantic "Telegraph Plateau."

GEORGE GREENWOOD, Colonel.

"REVIEWS AND REVIEWERS."

[We print this curious epistle word for word and point for point.]

Somerleaze, Wells, Feb. 16, 1869.

Sir,—In your paper of February 13th there appeared an article with the above heading, in which several things are said of me by Mr. Surtees which are not true.

It is generally thought a gross breach of literary etiquette to attribute to any man articles in any man articles in any periodical publication which do not bear his name. Mr. Surtees has been guilty of this breach of etiquette, and, as so often happens in so doing, he has attacked the wrong man.

Mr. Surtees says that "in a contemporary

which it is not necessary to name, certain reviews of himself, of Dean Stanley, and of Prof. Pearson" (meaning, I suppose, Mr. C. H. Pearson) were written by me. So far from its being necessary to name any such periodical, Mr. Surtees would find it impossible to name it. No periodical exists in which I have reviewed Mr. Surtees and Dean Stanley and Mr. Pearson.

Mr. Surtees quotes a passage from a review of Dean Stanley's Memorials of Westminster, which, he says, appeared in a publication which he describes as "the —." I cannot fill up the blank, except by conjecture; but wherever the passage which he quotes may have appeared, it was not written by me.

Mr. Surtees afterwards quotes some passages from a review which I did write of Mr. Pearson's "Early and Middle Ages of England." As that article appeared in the Fortnightly Review, and as, like all other articles in that Review, it had my name attached to it, it is neither necessary nor possible to make any mystery about it. In answer to that article, Mr. Pearson wrote a pamphlet, a somewhat angry pamphlet, which Mr. Surtees also quotes. In that pamphlet Mr. Pearson complained of some one whom he called "the Caliban of literature cursing in the weekly columns of his paper." As I had never cursed Mr. Pearson, or reviewed Mr. Pearson, or said anything about Mr. Pearson in any paper at all, my withers were quite unstrung. As neither Mr. Pearson nor Mr. Surtees quotes the words of this weekly Caliban I cannot identify him, save negatively, by saying that it is not I.

But, as my own identity seems to be thought somewhat doubtful by the writer of the article, I beg to explain that I am the Mr. Freeman whom 1863 published the first volume of a "History of Federal Government." I must beg further to explain that that book had not, as the writer seems to think, anything to do with the Civil War in America, but contained the history of the ancient Greek Confederations. I must beg still further to explain that "the project has not died in its birth," but that I have by me large collections for the Italian, German, and Swiss portions of the work, which await the good pleasure of Count Bismark to be given to the world.

In the same paragraph is another statement about me which puzzled me a good deal. It is said that "afterwards"—after the publication of my History of Federal Government—after the year 1863—I "turned my attention to 'Palgrave's History of Normandy and England,' and thought I might rewrite it." Now, instead of beginning to study Sir F. Palgrave in 1863, I reviewed him in the Edinburgh Review in 1859—I may say so without breach of rule, as that article has, with the editor's permission—been acknowledged by me. I do not know what is meant by my thinking of re-writing Sir Francis Palgrave—From community of subject, I can only guess that it is a dark allusion to my History of the Norman Conquest. The merits or demerits of that work I will not discuss at any length, as they must be pretty well known to the readers of the Athenæum, through articles which appeared in that paper on March 16th 1867 and on July 25th 1868. It is generally better for an author not to review his reviewer. But, as Mr. Pearson thinks otherwise, I will follow his example, and say that the former article seemed to me to be unduly laudatory. My first volume contained several faults which the critic failed to point out, and which I trust to correct in the forthcoming edition. I am, Sir

Your obedient servant EDWARD A FREEMAN

LES FAUX MÉNAGES.

Paris, Feb. 15, 1869.

THE boldest attempt at dealing with the social evil on the Parisian stage was made at the Théâtre Français. It has been transplanted right into the bosom of the virtuous family by M. Pailleron in the 'Faux Ménages,' and if it does not succeed in maintaining its place there—its defeat is illogical according to stage rules—though family morality would not, of course, permit it to carry off the victory.

M. Pailleron, the author of the new piece, which is one of the greatest examples of stage

success of late years, is the son-in-law of M. Buloz, the editor and proprietor of the *Revue des Deux Mondes*, known favourably to the readers of that periodical by the verses which he has published in its pages.

The plot of the piece is simple, as well as novel. Madame Armand, a lady who appears to be a widow, has brought up her son Armand (Delanay) with tender solicitude—she would not even let the winds of heaven blow upon his face too roughly, and she fancies him a model of every virtue. He is now twenty-three, and Madame Armand thinks it is time to place the unblemished purity of her paragon boy under the guardianship of the sanctity of marriage. The bride is ready—Aline (Mlle. Reichemberg), her god-daughter, who has just finished her convent education. Madame Armand's plans are all prepared, when George (Coquelin), Aline's brother, a young gentleman who is extremely well acquainted with the fast scenes of Parisian life, rushes bluntly into the *salon* of Madame Armand, learns her projects, and informs her, to her consternation, that the paragon boy is married already, in the *demi-monde* sense: that he has been, in fact, spending his evenings for the last two years, when the credulous Madame Armand thought him employed in his studies, with a "social evil" in a garret. George's description of the *faux ménages* in which he endeavours to enlighten Madame Armand as to the nature of her son's *liaison* is one of the most successful bits of the play. To the greater consternation of Madame Armand, George informs her that this is no light attachment of the paragon son, but that he has seriously taken in hand the reformation and education of the "social evil," and that he intends marriage. Esther (Mlle. Favart) has indeed got a long way on the road to that degree of moral renaissance which Armand awaits in order to carry his plan into execution. She is working industriously, living on the produce of her needle, getting up assiduously the lessons of writing and grammar prescribed by her lover, and is throughout the piece a remarkably well behaved person. Madame Armand, however, is determined to fight for her son with this unhappy creature to the last gasp, and invades her garret to meet her face to face. The two ladies are in debate when the son enters. This is one of the critical passages of the piece. What the author wants to effect is, to get the audience to accept the words "*amène-la*," which conclude the act—a bold experiment, indeed, to get even a French audience to admit that even a stage-mother should consent to receive her son's mistress under her roof on *trial*. However, the passion and vehemence of Armand and the meek submission of Esther are put into such effective lines of verse, that the *amène-la* is at last pronounced amid plaudits, and a very dangerous corner is turned.

Act ii. shows Esther in the bosom of the *famille honnête*, and of course not at all at home there; and here also the perils of the situation are immense. How are Esther and the *ingénue* to be permitted to be brought into contact? One cannot avoid a shrinking at the very notion of the thing; and it is the first time, we believe, that such an association of fallen and unblemished virtue has ever been put before any stage-public. While Esther is thus domiciled in the house of Madame Armand, George, the brother of Aline, arrives, and, though personally unacquainted with Esther, detects her at once, with that keen scent which he has for the spoiled flowers of the Parisian market. Instantly Aline is ordered out of the room, and George and Esther now do battle. Either she or Aline, says George, must quit the house. Esther, who has been informed by Aline of her love for Armand and the projects of the mother, comprehends at once the impossibility of any *réhabilitation*. "*Cela se voit donc*," she exclaims, in agony; and, instigated by the revelation which Aline has confessed to her of the efforts the virtuous *ingénue* had made to overcome her love for Armand when she found she could not make him happy, determines to leave the house, and renounce all idea of conquering a position in order to marry her lover. She goes off to her attic, where, of course, she is followed by Armand—not, however, before the latter had, by a scene of violence

and despair, extracted from his mother the words "*Je te la donne*." Thus the play would seem to be at an end. Esther is logically right, Armand is logically right, and Madame Armand's opposition, which also was logically right, is overcome. How is the marriage to be prevented? The impediment arrives in the person of M. Ernest (Bressant), an *habitué* of the *demi-monde*, who appears early in the piece, and is living en *faux ménage* on the same floor as Armand and his mistress. Ernest is the father of Armand, and had abandoned his wife, Madame Armand, in less than two years after marriage, and has been living ever since a life of dissipation and impropriety in crepuscular regions. A sudden glow of paternal affection comes upon Ernest at the prospect of the union which his son is bent on forming; he summons up what energy and moral force a life of a disreputable sort has left him, and forbids the marriage. Madame Armand, after making sure that the new auxiliary has no intention of turning his victory to account as far as she is concerned, accepts his aid to get over the fatal "*Je te la donne*," and a last great stage-battle takes place in the attic of Esther. Madame Armand and the reprobate father carry off the victory. Esther resigns herself for consolation à Dieu, and Armand rushes off, after refusing to embrace his reprobate father, with a "*Je ne le puis pas*."

It will be seen there is thus no satisfactory termination to the piece; there is nothing to prevent Esther and Armand from meeting in the attic again as soon as Madame Armand and her reprobate husband have vacated the territory. We have nothing to re-assure us that this will not happen but the *J'ai Dieu* of Esther, who thus takes Heaven in future for her protector, while Aline is unprovided for.

The piece is, however, perhaps the best worked out of all the *demi-monde* stage-literature. The versification is excellent, and the difficulties of the situations are turned with great art. But, alas! we looked around the theatre, and there was not a single young lady's face to be seen; all the woman part of the audience were of the matronly order. Why do French stage authors insist on expending their wit and ingenuity on subjects of which no innocent girl can be allowed to see the representation?

Mlles. Favart and Delanay act with admirable force, grace and pathos. Bressant filled his not very pleasant part with his usual dramatic skill and self-possession; while Mlle. Reichemberg, the new blonde *ingénue*, introduced into the company of the Théâtre Français by her patroness and preceptress, Mlle. Suzanne Brohan, made what was to be made of the part of Aline, which, however, did not offer sufficient scope for her to show whether she was likely to fulfil the expectations raised in her behalf by theatrical critics. A. A.

HERCULANEUM.

Naples, Feb. 10, 1869.

I have most interesting intelligence to communicate. On Monday last the King paid an unexpected visit to Herculaneum, and made arrangements for the immediate commencement, or re-commencement, of the excavations of that rich treasury of antique art. His Majesty was accompanied by his Ministers, and by the Commandatore Fiorelli, who has so long and so ably directed the excavations of Southern Italy, and who is now reorganizing the Museum in such a way as to render it one of the most precious monuments of Italy. Of course the subterranean theatre was brilliantly lit; but the attention of the King was directed principally to what has been long a desideratum, the disinterment of treasures of incalculable value. You will remember that several years since I announced that all difficulties had been surmounted, and that only the completion of the formalities by the appropriation of some garden was needed to commence operations; but year after year has passed away, and Herculaneum has fallen into oblivion. The story, I believe, is as follows: The garden belonged to a priest, who begged hard for his bit of ground, saying that he should soon die if it were taken from him. The public service, however, was alleged as the neces-

sity for action; proceedings were commenced, the ground was alienated after the long and tedious deliberations of the tribunals, and the Directory put in possession of the land. The poor priest died soon after. But there was no money to pay for the excavations, and it is just this which His Majesty has supplied out of his own purse. He has promised to give for this purpose 6,000 lire annually for five years, "and if anything more be wanting," he added to Fiorelli, "you may apply to me!" The Director then offered the King a small spade. "What! must I work too?" said he, and struck the spade into the ground, so that the excavations may be said to have commenced, not only under the auspices, but with the hand labour of Victor Emmanuel. The facts are more especially interesting, as they show that the warrior king, whose life has been and still is one of continued political agitation, is no less the patron of Art. It is forty years since this mine of wealth was worked, or rather since the works in it were suspended. How great a revolution in taste the beautiful objects found in Herculaneum produced the world well knows, an influence which has not yet ceased to exist. We all anticipate fresh discoveries eagerly, and I shall probably have to record many "eurekas" which will make your mouth water. The ground to be worked is a continuation of the present long line of street or streets in the direction of the sea. After the ceremony of inauguration, if so may be called the plunging of a spade into the soil by royal hands, the Marchesa Guarterio, Master of the Household, made a short address, winding up by reading the decree, which appears in to-day's papers. The Bourbons declared the Museum and all that was found in the excavations to be the private property of the Crown, by royal decree. Victor Emmanuel, on the contrary, commences his decree in the following terms:—"Considering that it is our duty to give the example of patronizing all great national designs, and to guard the decorum of whatever forms the secular patrimony of the glories of Italy, we have decreed and do decree," &c. The contrast between the two decrees marks the difference between an absolute and a constitutional sovereign. H. W.

THE NETHERLANDS.

Amsterdam, Feb. 17, 1869.

The well-known Belgian historian Gachard, *archiviste du royaume*, sent on a scientific mission to Italy, has returned to Brussels loaded with historical treasures, found in the chief libraries and archives of Turin, Milan, Genoa, Florence, Rome, Venetia, and Naples. He has collected the following materials:—1. A great collection of letters from the ambassadors of the Duke of Milan, Galeas Maria Sforza, at the courts of Charles the Bold and Lewis the Eleventh. 2. The correspondence of Vincenzo Onizini, representing the Republic of Venetia at the court of Philip the First of Spain. 3. The letters (mostly autographic) written by Philip the Second of Spain to Emmanuel Philibert of Savoy during the period 1553-1561. 4. The 150 autograph letters written by Granvelle to Philip the Second, during the period 1553-1561. 5. The journal kept by Emmanuel Philibert of his campaigns in the Netherlands (autographic). 6. The letters and negotiations of Cardinal Polus, the legate of Pope Julius the Third, for the re-establishment of Roman Catholicism in England, and concerning the making of peace between France and Spain. 7. The inedited and (mostly) autographic letters of Charles the Fifth, Philip the Second, and Don Juan of Austria to Margaret of Austria, Duchess of Parma. 8. Numerous despatches from the ambassadors of the Duke of Florence, Cosmo de' Medici, and his successors, at the courts of Charles the Fifth and Philip the Second. 9. The autographic correspondence of Philip the Second of Spain with his daughters, Isabel and Catherine, during his journey through Portugal. 10. The official correspondence of the Cardinal Imola (Hieronymo Dandini), the Pope's legate at the court of Charles the Fifth, during the years 1553 and 1554. 11. The official despatches of the Archbishop of Consa (Hieronymo Muzarelli), nuncio at the court of Charles the Fifth, during the years 1554 and 1555. 12. Those of Matteucci,

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Commissary-General of the Pope in the Catholic army of the Netherlands, during 1592 and 1593. 13. Those of the Bishop of Tricarico (Ottavio Mirto Frangipani), nuncio at the court of the Archduke Albert in Brussels, during the years 1596-99. 14. Those of the Archbishop of Rhodes (Bentivoglio), of the Archbishop of Patras (Gio. Francesco), of the Archbishop of Conza (Fabio di Lagunissa), and of the Archdeacon of Arras (Paul Stravins), the three first-named having been nuncio, and the last internuncio at the court of the Archduke Albert and his consort Isabel.

Several of these interesting papers and memoirs will be issued separately. The rest will be printed in the voluminous Report M. Gachard is preparing for the Minister for Interior Affairs in Belgium, which Report will also be accompanied by historical and statistical particulars respecting the various institutions he has visited.

The seventh International Statistical Congress will be held at the Hague in the month of September next.

Mr. Sam. John van den Bergh, one of the most fertile modern Dutch poets, is dead. He was born at the Hague, on the 10th of January, 1814, and had just finished a translation of Tennyson's poem, 'Enoch Arden,' when death overtook him. This translation, which is said to be one of his best productions, will now appear as a posthumous work.

An association have established themselves, at Utrecht, under the title of 'Marnix-Association.' Their purpose consists in taking up again, the task given by the synod, held at Emden, in 1571 to Marnix van St. Aldegonde, namely, to collect and prepare for publication all documents concerning the early period of Reformation history in the Netherlands. "The information received from London and Emden," says the programme, "respecting the archives there, leaves almost no doubt but the association will have plenty of materials to begin with." They will proceed first to publish what may be found abroad, then the Dutch records will be inquired into; and the society will not rest before a complete collection of all documents concerning this matter, from the earliest times down to 1600, is in the hands of the public. The organization of the Parker Society and of the Société du Protestantisme Français, has been consulted in forming the Marnix-Association. The members will have to pay ten guilders in Dutch money.

OUR WEEKLY GOSSIP.

We hear that Lord St. Leonards is preparing an answer to certain misrepresentations which occur in Lord Campbell's 'Lives of Lords Lyndhurst and Brougham,' and that the volume will shortly be published by Mr. Murray.

Mr. Mitchell is about to publish a work, called 'The Highlanders of Scotland,' containing portraits illustrative of the principal clans and the retainers of the Royal Household at Balmoral.

Mr. Robert Buchanan will again read selections from his own poetical works, in the Hanover Square Rooms, on Wednesday evening, March 3. The programme consists of 'Marc Antony in Egypt,' 'The Little Miller,' 'Poet Andrew,' 'The Battle of Drumliemoor,' 'Liz,' 'The Saint's Story,' and 'The Wake of Tim O'Hara.'

Mr. Richard Morris is to collect his scattered essays, etymological, and others, and make a small volume, of 'Short Studies in English,' or some such titled book. These will be preparatory to his full English Grammar, treated historically.

The Chaucer Society is to have an outline woodcut copy, and also a shaded one, of Oocleve's beautiful miniature of Chaucer in the Harleian MS., 4866. Mr. Rudolph Blind draws the former, and Mr. W. H. Hooper is to draw and cut the latter. The miniature has never yet been properly engraved.

We are glad to hear that the late Mr. Lambert Larking's edition of 'The Domesday of Kent' is being finished under the supervision of Professor Brewer. The book is to be left as Mr. Larking's own, without the introduction of fresh editorial matter. Mr. Brewer will just arrange Mr. Lark-

ing's notes, &c., and see the sheets through the press.

Mr. Blanchard Jerrold has been appointed by the President of the Poor-Law Board to report on the condition of the poor in France and Belgium: a service for which his wide experience of continental life has well prepared him.

Mr. Collier has reprinted, in his yellow series, a complete copy of Nash's 'Have with you to Saffron Walden; or, Gabriel Harvey's Hunt is Up,' one of the most famous of all the personal pamphlets issued by Shakespeare's contemporaries. One other volume, 'Harvey's Reply to Nash,' will complete this hot literary contest.

A paper by Prof. Huxley on 'The Physical Basis of Life,' which takes up the argument laid down by Archbishop Thompson in his discourse 'On the Limits of Philosophical Inquiry,' is attracting much attention. It is printed in the *Fortnightly Review*, which has run into a third edition. The facts stated about the Protoplasm—which the eminent physiologist regards as "the basis of life"—will be as new as they are curious to many readers.

The Annual General Meeting of the Members of the University College will be held in the College on Wednesday next. A report from the Council on the present state of the College will be read. The election of President, Vice-President, Treasurer, seven Members of the Council, and one Auditor will take place.

Occasion has been taken of the re-appearance of the Siamese twins in London to revive the discussion as to the possibility of separating them by a surgical operation without endangering their lives. This discussion perhaps excites curiosity and draws visitors. But is there anything new to be said on the subject? When the twins first came to England, in 1829, their case was fully argued and described in the periodicals of the day; and any one desirous to see what was then thought and said concerning Chang and Eng may refer with advantage to Mr. G. B. Bolton's paper published in the *Philosophical Transactions* for 1830. In that paper some account is given of their parentage, the manner of their birth, of their childhood and habits, of their voyage from Siam to the United States in 1829, of their education, their general appearance, of experiments tried upon them, and other particulars, even to the fact that "the tongue of Eng was at all times whiter than that of Chang." And besides all this, a back and a front view of the band are given in an engraving, with a vertical section through its middle as represented by a model in wax.

Another attempt is being made to establish an organ for the Public Schools. Our contemporary, the *Atlas*, now calls itself *The Atlas and Public Schools Chronicle*. The Rev. W. K. Bedford, of Westminster and Brasenose College, Oxford, is the new editor.

It appears from the published results of the last Cambridge Local Examinations, that the numbers of successful candidates were 142 seniors out of 218, and 793 juniors out of 1,165, the remainders being composed of those who failed or were absent; and one junior rejected for copying.

We are happy to hear that some of the tutors of Trinity College, Cambridge, now gratuitously give extra lectures to those who are willing to attend them. This noble example of disinterested zeal, besides being a boon to men of limited means, who cannot command the services of a private tutor, must have a tendency to awaken a wholesome love of learning, and raise the tone of feeling throughout the university.

Some disparaging remarks having been made on the working of the recent plans for university extension at Oxford, Mr. G. S. Ward, one of the Delegates for Licensing Lodgings, has furnished various particulars by way of confutation. He states that forty-one non-collegiate students have been admitted, of whom thirty-eight are now pursuing their studies, two having since attached themselves to colleges, and one died; that not a single complaint has been made against any of them; that as large a proportion of them passed the little-go in their first term as of fresh men

belonging to colleges; that several are reading for honours, and are likely to obtain college scholarships and exhibitions; and that the Delegates are in correspondence with more than a hundred applicants, many of whom are likely to go to the university under favour of the recent statute. He very properly protests against the assumption that all who enter unconnected with any college are persons of narrow means, as unwarranted by the statute and untrue in fact. The benefits of Oxford training have been still further extended by allowing collegians to reside out of college; no less than seventy-five having been admitted last term under this new arrangement. It appears there is a growing disposition on the part of the colleges to adopt the plan. We are happy to find that those most interested in the movement regard the results hitherto achieved as completely successful.

Johnson was destined "to have his memory tortured and abused by her [Mrs. Piozzi's] detested itch for scribbling. More injury, we will venture to affirm, has been done to the fame of Johnson by this lady and her late biographical helpmate [Boswell] than his most avowed enemies have ever been able to effect; and if his character becomes unpopular with some of his successors, it is to these gossiping friends he is indebted for the favour." This was the opinion of the Rev. David Rivers, in his 'Literary Memoirs of Living Authors,' 1798. In our day we ask what would Johnson have been if it had not been for tattling biographers? What would we give for a life of Addison by a Boswell, if one could be found? To Boswell we owe it that biographers now do not object to stamp characters with their peculiarities, eccentricities and weaknesses,—in fact, to make men and women of them, and not successions of events. But we have not yet got sufficiently into this way: and it is useful from time to time to remind those who write memoirs, be they long or short, that no such production is worth the paper it is written on which does not contain something "partial friends" would disapprove of, "good taste" would revolt from, and the "nearest and dearest" would be shocked at.

Mr. Catlin, the Prairie Traveller, has communicated to 'Trübner's American and Oriental Literary Record' the curious fact—if it should prove to be a fact—that a great river, "larger than the Mississippi," flows under the Rocky Mountains! Mr. Catlin, we gather from his note, is about to submit the evidence which he has collected in favour of this startling hypothesis to the world.

In the Report of the Commissioners on Irish Railways a comparison is drawn between the railways of Ireland and of Belgium, and it is shown that the reduction of Irish fares to the same scale as Belgian fares would involve a yearly loss of more than 600,000*l.*, unless the reduction were followed by a very large increase in the traffic. Nevertheless, the Commissioners recommend the reduction of first-class fares to five farthings per mile, second-class to three farthings, and third-class to one halfpenny. They think that, with such low rates, tickets would be taken for every journey, and that season and return tickets would cease to be used, and that year by year there would be an increase of traffic, until the receipts would be sufficient to meet all charges, and leave a balance in favour of the Exchequer. If, as is proposed, Government should undertake the control of Irish railways, a considerable sum would be saved in interest and working expenses, while more work would be done; and, as the Commissioners state, with these savings and the reduction of fares, Ireland would pay, during the twelve years of working up to the profitable point, 12,000,000*l.* less than she would pay on the present scale. In the thirteenth year there would be a profit of 90,000*l.* In the words of the Report, these are indeed "vast results"; but the Commissioners "do not hesitate in giving their opinion that such results may be fairly expected to follow the suggested reductions." Here, then, is another great work to be done. Can the Government find enough of honest and able captains of industry to undertake and carry it to a successful issue?

Dr. Hayes, not yet content with his explorations in the Polar circle, and the books he has written

thereupon, has expressed in a paper read before the American Geographical Society at New York, his desire to make another attempt to reach the North Pole. Of the four routes, by which vessels may approach, namely, Smith's Sound, Behring's Strait, between Spitzbergen and Greenland, and between Spitzbergen and Nova Zembla, he decidedly prefers the first, and gives forcible reasons for his preference. Chief among them are, the advantage offered by the vicinity of land, and the means thereby afforded for establishing a small colony of hunters and natives whence supplies of food might be obtained, and which might serve as a base of operations. It remains to be seen whether the Geographical Society, or the United States Government, or his fellow-countrymen will support Dr. Hayes in carrying out his proposed enterprise.

Mr. Spofford, the Librarian of Congress, has made his annual report on the Library under his charge, up to the 1st of December, 1868. This, which may be considered as the National Library of the United States, contains 173,965 volumes, of which nearly 25,000 are in the law department. The increase during the year amounted to 8,493 volumes, inclusive of 1,682 acquired by the operation of the copyright laws. These laws came into force in February, 1867, and a copy of every book for which copyright is granted must now be sent to the Library at Washington. The Librarian states that no instance of a necessity for the enforcement of the penalty against delinquent publishers has hitherto occurred; yet, as a rule, books are not delivered until after the official demand for them has been made. It appears, nevertheless, that "with the utmost diligence it is found impracticable to secure for the library all copyright publications that are issued." On this particular the Librarian consoles himself with the assumption that "nearly all important publications" are received. But who is to decide on what is of importance in a National Library? That which is rubbish to one generation may become of inestimable value to another; and if trifles are important in the life of an individual, they are not less so in the history of a nation.

Mr. Ericsson, a Swede, resident in New York, has long been known for his endeavours to improve the steam-engine, and to construct an engine in which heated air should be the moving power. Within certain limits he has been successful, and many air-engines from two to four horse power are now at work in the States. Since then, Mr. Ericsson has turned his attention to the grand question of utilizing the sun's rays; and he states that he has devised apparatus by which the heat may be concentrated and used for steam or air-engines. In other words the solar radiation accumulated on a space 10 feet square and perpendicular to the sun's rays will develop somewhat more than one horse power. Hence the sunshine that falls on the roofs of Philadelphia would keep going 5,000 steam-engines of twenty-horse power each; and with this as a datum any one may calculate the amount of heat power which any given area of the earth's surface would represent while lit by the sun. And the calculation might be applied even to the sun, for, according to Mr. Ericsson, 10 square feet of the sun's surface emit heat enough to run an engine of 45-984 horse power. After this, it is clear that all those gloomy forebodings about the exhaustion of our coal may be entirely dismissed.

By intelligence from China we learn that the Hwangho, one of the largest rivers of the empire, has recently changed, or is changing its outlet, and now enters the sea at a point five hundred miles north of its recent mouth. The change is so complete that, as we are informed, the Rev. Dr. Martin, one of the professors in the new University at Peking, has walked dry-foot over the spot where Lord Amherst's junk lay, while the natives burned incense to insure a favourable passage. There appears to be reason to believe that in this deviation the river is only returning to a bed on the north side of the highlands of Shantung through which it formerly flowed, and, according to Chinese records, it has repeatedly shifted its channel, sometimes divided by a delta, sometimes entering the sea by a single mouth.

The yearly statement of the French Government contains more than one hint for ours. Under the head of public records there is the usual report on the general records; but there is a report on departmental records. The Government has taken these in hand, and is gradually introducing into the administration trained officials from the École des Chartes. Among the collections analyzed in 1868 were those of the Parlement of Toulouse, of the Chambre des Comptes of the Forez and of the city of Lille, of the Bishopric of Troyes and that of Chartres. It is further announced that restorations of all kinds are taking place, and that the Government is bringing out a publication to acknowledge gifts already made and to excite the generosity of those who can enrich the departmental archives with valuable documents. The state of our local records is miserable. It would be a very small expense to begin with to attach an officer to the Record Office to examine and report on the local records. There is many a valuable collection left to perish for want of a competent custodian. Even in the case of the City of London, it is only lately the Corporation has awakened to the value of the records, and is dealing liberally with them.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five. Admission, 1s. Gas on dark days.

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, WILL CLOSE ON SATURDAY, the 27th inst. Exhibition of Sketches, &c.—Admission, 1s.; Catalogue, 6d. Daily from Nine till six.

JAMES FAIRLEY, Sec.

The Institute will open on the 15th of March an Exhibition of the Works of their late Member, E. H. Wehnert.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Regent's Hall, Piccadilly.—THE EXHIBITION IS NOW OPEN daily, from 10 till 6.—Admission, 1s.; Catalogue, 6d. Gas at dusk.

GEORGE L. HALL, Hon. Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 130, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s. Lighted by gas.

WATER-COLOUR DRAWINGS, by J. M. V. Turner, R.A., Rosa Bonheur, Birket Foster, C. Stanfield, R.A., George Barrett, E. Duncan, Thos. Stothard, R.A., David Cox, Guido Bach, T. S. Cooper, R.A., Louis Haghe, Conley Fielding, J. F. Lewis, R.A., John Sherrin, De Wint, Dobson, A.R.A., Carl Werner, J. J. Jenkins, J. T. Hixon, and other eminent Masters, ON VIEW, from Ten till Four, at JOHN J. WIGZELL'S Fine-Art Gallery, 45, Maddox Street, Bond Street, W. Free.

FOURTH ANNUAL EXHIBITION OF OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS, IS NOW OPEN at T. McLEAN'S NEW GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

ROYAL POLYTECHNIC.—LENTEN LECTURES ON ASTRONOMY, by Prof. Pepper, next Monday, Wednesday and Saturday, at Three. Subject: Spectrum Analysis, and Huggins's Latest Discoveries.—Stars, Nebulae, and Comet II., 1868; Singing and Sensitive Flames! The Mysterious Hand (the latest illusion of Messrs. Pepper and Tobin); The Wonderful Lamp, musically introduced by George Buckland, Esq.; The Spectre Barber, and The Maid of Orleans, by Mr. and Mrs. Robert Cooke; The Vocal Flautist, Ferreyra, the Man Flute—the rival of Pico.—ONE SHILLING.

SCIENCE

SOCIETIES.

ROYAL.—Feb. 11.—Dr. Carpenter, V.P., in the chair.—The following papers were read:—'On the Structure and Development of the Skull of the Common Fowl (*Gallus domesticus*),' by Mr. W. K. Parker;—'On the Temperature of the Human Body in Health, I., II., concerning the Influence of Food on the Temperature of the Body in Health,' by Dr. S. Ringer and Mr. A. P. Stuart;—'Determination of the Dip at some of the Principal Observatories in Europe by the Use of an Instrument borrowed from the Kew Observatory,' by Lieut. Elagin;—'On a New Class of Organic-Metallic Bodies containing Sodium,' by Mr. J. A. Wanklyn;—'Preliminary Note of Researches on Gaseous Spectra in relation to the Physical Constitution of the Sun,' by Dr. Frankland and Mr. J. N. Lockyer.

GEOLOGICAL.—Feb. 10.—Prof. T. H. Huxley, President, in the chair.—Moreshaw A'tmáraní Tackhadakar and H. Spicer, Jun. were elected Fellows.—The following papers were read:—'On the Evidence of a Ridge of Lower Carboniferous Rocks crossing the Plain of Cheshire beneath the Trias, and forming the Boundary between the Permian Rocks of the Lancashire Type on the North

and those of the Salopian Type on the South,' by Mr. E. Hull;—'On the Red Chalk of Hunstanton,' by the Rev. T. Wiltshire.

ARCHÆOLOGICAL INSTITUTE.—Feb. 5.—The Very Rev. Dr. Rock in the chair.—Mr. Waller read a paper 'On Medieval Art, and the Windows of Fairford Church, Gloucester,' in which he showed how widely diffused was the treatment of those conventions in Art which had been claimed as the special property of Albert Dürer. At the second Council of Nice, in the eighth century, it was laid down that the composition of pictures should be according to the traditions of the Church, as they were intended for the instruction of the ignorant. So nearly all the subjects treated in the Fairford windows have been elsewhere similarly treated in mural and other paintings, in illuminations, and in sculpture. Mr. Waller instanced many of these examples in various parts of Europe, and commented on their execution, comparing them with the Fairford windows. These windows he considered to be the latest and most complete examples of the systematic decoration of a church according to mediæval traditions, because fifty years afterwards those traditions were almost discarded. Mr. Waller showed drawings, rubbings, and tracings in illustration.—Mr. Mackie read a few notes upon the so-called monogram and the jewel on one of the dresses which he had copied from the windows in question.—Mr. Holmes, being referred to, mentioned that the Art treatment of subjects in Abyssinian churches was in a fossilized phase. Nothing had been seen more than a century and a half old, and yet the treatment was quite Byzantine.—Some notes on a matrix of a seal, bearing a singular burlesque device, lately found at Leicester by Mr. Weatherhead, were read. The device is that of a fox erect, wearing a mitre and holding a crozier, preaching to a flock of geese: a subject well known to those conversant with mediæval pasquinades and satirical carving, but not before found upon a seal.—Mr. Stevens exhibited a vessel of glazed ware in the form of a mounted knight, in the costume of the twelfth century, which had been found at Mere, Wilts.—Mr. Meeson exhibited a small collection of stone and bronze objects, Roman relics, Samian ware, Roman glass, &c., found in the so-called "Dane Holes," at Grays Thurrock, Essex. A few notes on these objects, by Mr. Albert Way, were read, and Mr. Meeson added some particulars of the discovery.—The Rev. J. Beck sent a Runic Calendar, some Swedish and Danish spoons, and a belt with a clasp of early work.—Mr. E. Hussey sent an impression of a seal of the Customs at Hythe, Kent, from a matrix lately found at Goudhurst.—The Rev. J. H. Austen exhibited a flint celt of uncommon type, found near Bournemouth.—Mr. Couch exhibited a bronze medallion, a portrait of some person of note, signed "Ætatis 37. anno 1666. T. H. fecit"—artist unknown; a few stone spindle-whorls, found in Cornwall, where they are called "Pisky grinding stones"; a horn-book from Polperro; a "Glein neidr," or *ornu anguinis*, found near Fowey, and a brass ring-dial or *viatorium*, inscribed:—

Set me right and use me well,
And I ye time to you will tell.

ZOOLOGICAL.—Feb. 11.—O. Salvin, Esq., in the chair.—An extract was read from a letter, addressed to the Secretary by Dr. J. Anderson, concerning the collections made during the recent expedition from Upper Burma into the Chinese province of Yunnan. Dr. Anderson stated that the Amherst's Pheasant (*Thaumalia Amherstiae*) was found to be plentiful in the hills of Western Yunnan.—Mr. Tegetmeier exhibited and made remarks on some remarkably large horns of the Cape Buffalo, and of two peculiar varieties of the Domestic Goat.—Mr. W. Jesse read a Report on his proceedings when in company with the Abyssinian Expedition as Zoologist. After the termination of the expedition Mr. Jesse had accompanied Mr. Blanford and other gentlemen on an excursion into the Bogos country, and did not finally leave Massowah for England until the 27th of August last. The total number of zoological

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specimens collected by Mr. Jesse was about 1,250. Mr. Slater read a paper 'On a Collection of Birds from the Solomon Islands,' which he had recently received through the courtesy of Mr. G. Krefft, Curator and Secretary of the Australian Museum, Sydney, N.S.W. The collection was stated to be one of great interest, embracing twenty-one species, three of which appeared to be previously undescribed. One of these, a new species of Grackle, was proposed to be called *Gracula Krefftii*. In concluding his paper, Mr. Slater made remarks on the general character of the Fauna of the Solomon Islands, which were shown to belong zoologically to the Papuan or Austro-Malayan Sub-region of the Australian Region.—A Communication was read from Dr. O. Finch, containing Notes on a rare Parrot (*Dominella cardinalis*) received in the same collection; and Messrs. Slater and Salvin, containing Notes on the Species of Hawks of the genus *Asturina*. These were shown to be seven in number, inhabiting various parts of tropical America.—Mr. E. Blyth read a Note on the Characters of the Hybrid between the Chamois and the Domestic Goat.

ENTOMOLOGICAL.—Feb. 15.—Mr. H. W. Bates, President, in the chair.—Dr. Foot was elected an Annual Subscriber.—Prof. Westwood exhibited two Parasites on Bats, a Strebla and a Nycteribia, from Ceylon, preserved in Canada balsam for microscopic observation.—Mr. Butler exhibited a living specimen of a Locust, a species of *Conocephalus*, a large swarm of which had covered the deck of a ship from the west coast of Africa, several of which, though exposed for some days to a heavy sea, arrived in London alive. When first noticed on board ship they were all green, but after three or four days, probably owing to the absence of green food, they became brown and dull in colour.—Mr. F. Smith exhibited a collection of Honeybees of various species from all parts of the world.—Mr. H. Druce exhibited a collection of Butterflies brought from Nicaragua by Mr. Belt.—Mr. E. T. Higgins read a paper 'On a Remarkable new Genus of Prionidae,' which was described as connecting the Acanthophorus Group of the Old World with the Derobrachys Group of the New World. The beetle was characterized under the name of *Ommatomeus sericatus*, and was captured near the mouth of the Niger by Mr. Simpson.

CHEMICAL.—Feb. 4.—Dr. Warren De La Rue, President, in the Chair.—Mr. Vernon Harcourt read a lecture, by Dr. Wallace, 'On the Chemistry of Sugar Refining.' The principal points alluded to by the author were—Refining and solution of the sugar—Decolorization of the syrup—Filtration through charcoal—Revivifying of the charcoal and evaporation of the liquor.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 16.—C. H. Gregory, Esq., President, in the chair.—The paper read was, 'On the Lagoons and Marshes of certain parts of the Shores of the Mediterranean,' by Prof. D. T. Ansted.

SOCIETY OF ARTS.—Feb. 10.—E. Chadwick, Esq., Member of Council, in the chair.—The paper read was, 'The Training and Education of Pauper Children,' by G. C. T. Bartley, Esq.

Feb. 15.—'On Painting' (Cantor Lecture), by S. A. Hart, Esq., R.A.—Lecture III. 'On the Suggestions offered by Surrounding Circumstances to the Artist.'

PHOTOGRAPHIC.—Feb. 9.—Anniversary Meeting.—J. Glaisher, Esq., in the chair.—Mr. H. Goodman was elected a Member.—The Report of the Council was read, and the Treasurer presented his balance-sheet for the past year.—The Council and officers for the ensuing year were elected:—President, J. Glaisher; Vice-Presidents, Rev. J. B. Reade, Dr. H. W. Diamond, and the Earl of Caithness; Treasurer, H. White; Members of Council, Dr. J. Anthony, V. Blanchard, H. Claudet, J. H. Dallmeyer, T. S. Davis, J. Durham, W. England, Dr. A. Farre, R. M. Gordon, J. Hughes, Dr. R. J. Mann, J. E. Mayall, W. Mayland, H. P. Robinson, G. W. Simpson, J. Spode, M. Whiting, jun., and Prof. Sir C. Wheatstone; Hon. Secretary, J.

Spiller.—A paper 'On Actinometry,' was read by Mr. L. Bing.

ANTHROPOLOGICAL.—Feb. 16.—Dr. J. Beddoe, President, in the chair.—Messrs. E. J. Jeffery, J. Macartney, Isidore Asher, and Dr. Ernst Juch, were elected Fellows.—Prof. Ernest Hallier, of Jena, was elected a Corresponding Member.—The following papers were read:—'On the Physical Characteristics of the People of Bretagne,' by Dr. J. Beddoe.—'On Locmariaker,' by Dr. Charnock and Mr. A. L. Lewis, and 'On Remains at Carnac, Bretagne,' by Dr. J. Hunt.

MATHEMATICAL.—Feb. 11.—Prof. Cayley, President, in the chair.—Mr. W. M. Ramsay was proposed for election.—Mr. Walker read a paper, entitled 'Notes on certain Cubic Curves of the Third Class.'—Mr. Clerk-Maxwell referred to Listing's paper (Göttingen Transactions, vol. x.), 'On the Kinds of Cycloids in Lines, Surfaces, and Regions of Space,' and obtained a criterion of curves being linked together or not.—The President drew attention to a very important discovery, in the Theory of Covariants, by M. Gorden, in *Crelle's Journal*.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Actuaries, 7.—'Premiums for Foreign Travelling,' &c., Mr. Bailey.
— Society of Arts, 8.—'Landscape Painting,' Mr. Hart. (Cantor Lecture).
— Geographical, 8.—'Antarctic Discovery and Transit of Venus, 1862,' Comm. Davis.
Tues. Royal Institution, 3.—'Comparative Philology,' Rev. F. W. Farrar.
— Engineers, 8.—'Sinking Wells for Jumna Bridge Foundations,' Mr. Bell; 'Apparatus for Excavating,' &c. Iron Cylinders, Mr. Milroy.
— Ethnological, 8.—'Childbirth Ceremonies, Australia, &c.,' Dr. Hooker; 'Ethnological Remains, Pearl Islands,' Don Stefano.
Wed. Society of Arts, 8.—'Ventilation,' Dr. Smith.
— Archaeological Association, 8.—'Ancient Bronze Casting,' Mr. Adams.
— Geological, 8.—'British Postglacial Mammalia,' Mr. Boyd Dawkins; 'Northampton Sands,' Mr. Judd; 'Cretaceous Strata of England, France and Algeria,' M. Coquand.
THURS. Royal Institution, 3.—'Respiration,' Dr. Harley.
— Royal, 8.
— Antiquaries, 8.
— Zoological, 8.—'Elephants,' Dr. Campbell; 'Otis tarda,' Dr. Murie; 'Hornbills,' Mr. Bartlett.
Fri. Royal Institution, 8.—'Civilization and Public Health,' Dr. Bridges.
Sat. Royal Institution, 3.—'Hydrogen,' Prof. Odling.

FINE ARTS

TURNER PRINTS.

THE Print Room, British Museum, has just received an addition of the highest importance by the purchase of a collection of 156 proof and print impressions, in various states, of the seventy-one subjects which constitute the 'Liber Studiorum' of Turner. This collection has long been known to students as that of Mr. John Pye, the famous engraver of Turner's 'Tivoli,' and works by that and other painters. Mr. Pye has continued during nearly forty years to gather this magnificent series of illustrations of the genius and learning of the master of chiar-oscuro, and, having had extraordinary success in bringing together fine impressions of the plates in their diverse states, was naturally anxious that they should not be dispersed, like those of other collections from the rostrum of the auctioneer. He was also desirous that students in chiar-oscuro, the branch of Art of which he is one of the ablest expositors in this age, should have the advantage of learning whatever might be learnt in the unrivalled folios of the 'Liber.' The best mode of carrying on such studies is by comparing impressions of the same plates in their wonderfully different conditions, or as experts say, diverse 'states.' Mr. Pye's collection of such impressions, being intact, and further enriched by examples which were already in the Print Room, now offers pre-eminent facilities for studying the qualities and marking the value of Turner's series of noble lessons. Satisfied of the advantage of thus retaining his collection unbroken, Mr. Pye offered it to the British Museum for 500*l*. Upon the liberality of this offer, it may be well to note that a complete set of the 'Liber' has sold for, it has been stated, 3,000*l*. We believe 2,000*l*. to be nearer the truth. Single impressions of unpublished plates have certainly sold for 20*l*., and many of the more common works produced 10*l*. and 15*l*. each. The almost equally well known collections of Mr. Stokes

and Mr. Hawkins having been sold, and that of Mr. Dillon being about to undergo the same fate, it was more than ordinarily desirable that the last great gathering should become the property of the nation. Accordingly, we have to congratulate the Trustees of the British Museum upon their bargain, the nation on its acquisition, and Mr. Pye upon having performed another good service to Art. Among the more brilliant impressions of early states of the plates, it must suffice for the present to name those of 'The Peat-Bog, Scotland'; 'The Alps, from Grenoble'; 'Hurst Castle'; 'Dunstanborough Castle'; 'Norham Castle'; and 'Inverary.' Some of the impressions retain the marks of Turner's instructions to the engravers for alterations.—Here we may note that the Print Room has lately acquired a striking illustration of the power and knowledge of one of the true masters of the English school, who nevertheless does not seem to be recognized as such beyond the circle of experts. This was James Ward, R.A., whose large drawing of a Horse attacked by a Serpent Mr. Reid has bought for the Trustees. To many it will be a revelation of unknown mastery in Art.

FINE-ART GOSSIP.

It is Mr. Leighton's intention to bequeath to the Royal Academy, for the use of the students, the whole of the large collection of his studies in landscape which adorn his painting-room, and were made during various travels in the East, Greece, Spain and the islands of the Mediterranean. Some notion of the value and number of the works in question may be obtained by the statement that the fruits of the artist's lately-concluded voyage on the Nile being made under exceptionally favourable circumstances on board a steam yacht, comprise about forty pictures in oil, some of them from rarely-seen localities, to which the facilities of the voyage gave convenient access, and many beautiful atmospheric studies.

Mr. W. B. Scott is engaged in the preparation of a series of designs to be employed, we trust under his own superintendence, for the decoration of two of the large windows on the staircase in the South Kensington Museum. These designs are intended to illustrate the arts and crafts of civilized life. As to the arts, Michael Angelo and Raphael have been chosen as types of diverse states of design: to each of them a window is appropriated, their works are represented by transcripts from famous specimens of their powers. The subsidiary crafts are illustrated aptly by figures of men at work. The mode to be employed in placing these designs on the glass is wisely chosen by Mr. Scott to resemble in its results what is called 'grisaille and yellow stain.' By this means a very large proportion of the windows will be left clear, and abundant light admitted. The designs are to be drawn in slightly shaded outlines on the glass and in a brown tint. Yellow stain, or some simple tint, is to be employed decoratively as the artist thinks fit. The result, as we expect, will be precisely similar on a large scale, and with less perhaps of modelling and relief, to the well-known rondels and tablets of glass which were so frequently executed late in the fifteenth and during the whole of the sixteenth century.

It is our painful office to announce the death, in the prime of life, of one of the most accomplished and amiable English painters. Mr. Robert Braithwaite Martineau died, of heart disease, on the morning of the 13th inst., after an illness of a few weeks, which, until recently, was not considered important. This painter, whose 'Last Day in the Old Home' made so great an impression at the International Exhibition of 1862, and who was highly regarded by a great number of his fellows, was born in London, January, 1826, and educated at University College School. In 1842, following the course of several of his family, he chose the law for a profession, and was articled in an eminent office, where he continued for four years, but with no great zeal, his studies in this direction. When about twenty years of age he devoted himself to painting, and after two years' study in a drawing-school became a student in the Royal Academy, when he obtained a medal and, what was more important, many friends. Desiring to

acquire proficiency in colour and the technical processes of painting, he became a pupil of Mr. Holman Hunt, having before this time but small knowledge of the palette. His first exhibited picture was 'Kit's Writing Lesson,' which with very remarkable humour illustrated Mr. Dickens's 'Old Curiosity Shop,' and was at the Royal Academy in 1852. Next followed on his easel 'Picciola,' from Saintine's romance. 'The Taming of the Shrew, Katherine and Petruchio,' which distinctly marked advance in the artist's skill, succeeded, and was at the Royal Academy in 1855. Although minor pictures occupied our subject until 1862, several of which were exhibited, yet his attention was, in the interval, for the most part given to the admirable 'Last Day in the Old Home,' which almost engrossed him until the day before the rules of the International Exhibition were relaxed in its favour, and a work which had not been before exhibited was honourably placed in those grand galleries. This picture was two years later re-exhibited with Mr. Holman Hunt's 'After-glow in Egypt,' and has since been reproduced in a large photograph from a fine drawing in black and white. A few relatively unimportant pictures occupied the remainder of the artist's life.

MUSIC AND THE DRAMA

ST. JAMES'S HALL.—THE ORATORIO CONCERTS.—THURSDAY, February 25, Mendelssohn's *ELIJAH*, Madame Rudersdorff, Madame Emmeline Cole, Mdlle. Dradsl, Miss E. Angell, Mr. Sims Reeves, Mr. Montem Smith, Mr. Byron, Herr Carl Stephan, Mr. Maybrick, Mr. M. W. Whitney, &c. Band and Chorus of 300 performers. Conductor, Mr. Joseph Barnby. Doors open at Seven, commence at Eight.—Stalls, 10s. 6d.; Reserved Area (numbered rows), 5s.; Reserved Balcony (numbered rows), 2s.; Balcony, 3s.; Area, 2s.; Admission, 1s.—Tickets at Novello, Ever & Co., 1, Berners Street, W., and 53, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket-Office, St. James's Hall.

MONDAY POPULAR CONCERTS, St. James's Hall.—ON MONDAY EVENING next, February 25, the Programme will include Bach's Concerto for Two Violins, with Double Quartet Accompaniment; Mendelssohn's Overture for Stringed Instruments; Beethoven's Trio in G Major, Op. 1, No. 2; and Schumann's Etudes en Forme de Variations, for Piano alone. Executants: Madame Schumann, M.M. Joachim, Saindon, L. Ries, Pollitzer, Amor Ludwig, Henry Blagrove, Zerbini, Reynolds, Pague and Fauti. Vocalist, Miss Edith Wynne. Conductor, Mr. Benedit. Commence at Eight o'clock.—Stalls, 5s.; Balcony, 3s.; Admission, 1s.—Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street.

SATURDAY POPULAR CONCERTS, St. James's Hall.—THE MORNING PERFORMANCES will take place on Saturdays February 27, March 6, 13, 20, commencing each day at Three o'clock. Herr Joachim, L. Ries, Henry Blagrove and Signor Fauti will appear on every occasion; Madames Schumann, Arabella Goddard and Mr. Charles Halle will be the Pianists.—Stalls, 5s.; Balcony, 3s.; Admission, 1s.—Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; Keith, Prowse & Co., 45, Cheapside; and at Austin's, 53, Poultry.

CONCERTS.—If Mr. Costa, when he wrote additional accompaniments to 'Samson,' had also considered the recitatives which enumber the story, he would have rendered a greater service to Handel. It is the superabundance of recitative which militates against the full effect of Handel's most dramatic oratorio. This is, indeed, emphatically a "sacred drama," the work being divided into scenes which have the regulation stage directions, and every character being consistently individualized throughout. Not a season ought to be allowed to pass by without, at least, one representation, if in a much abbreviated shape, of the oratorio for which Handel, perhaps on account of a sympathy born of the affliction which befell both himself and his Jewish hero, had a marked predilection. The performance of the choruses, among the finest in existence, betrayed, as in all those oratorios which are not constantly performed, inadequate rehearsal. It is only by incessant practice that such an enormous choir as that of the Sacred Harmonic Society can be brought to a state of proficiency. The solo singing was unequal. A special training is needed for Handel's music, and Mdlle. Liebhart, who has all her life been employed in light opera, has no idea of the requirements of oratorio. Madame Saindon's singing afforded a striking illustration of the truth that style is much more essential than voice. The measured phrasing of Madame Saindon and the earnestness of her expression, always emphatic, never overdrawn, had this result, that she was listened to with more pleasure than any other vocalist. Mr. Vernon Rigby sings Handelian passages much better than he did some weeks ago. He has a good voice, but he injures its effect by too close a production of tone. And it

is high time that he began to learn how to speak English. The defiant musical language put into the mouth of Harapha, the most characteristic in the oratorio, was spoken by Mr. Lewis Thomas with vehemence,—somewhat over-much indeed,—and Mr. Winn gave Manoa's songs with considerable fluency.

The "Egmont" music has never been played with more appreciative spirit than on Saturday last, at the Crystal Palace. To say nothing of the overture, which is frequently heard in public, the *entr'actes* which carry on with such exquisite fancy the ideas suggested by the scene that has just closed, and prepare the mind so cunningly for that which is to come, were all rendered to perfection. These are genuine *entr'actes*; that is to say, they fill up the entire interval between the falling and rising of the curtain. Their fault is that they are too good for the purpose for which they are intended. They invite the fancy that music is higher than poetry. Certainly Goethe was quite as imaginative an artist and a much more universal genius than Beethoven, and yet the poet's words sound poor and almost commonplace in comparison with the thoughts "too deep for words" which are suggested by the musician's magic tones. We have been struck by this when seeing the play admirably acted in Germany. We were more struck by it on Saturday when hearing the weak translation unintelligently declaimed. The famous interview between Egmont and Clärchen in the third act, the most charming scene in the tragedy, has been rendered by Mr. Arthur Coleridge in particularly colourless style. As to Mr. Lin Rayne, he showed, notably in Alva's speeches, that he had not the least idea of the *dramatis personæ*. Clärchen's two songs, both gems of purest water, were allotted to Madame Rudersdorff. The first, "The drums they are beating," is a rare instance of the freedom with which Beethoven could write when he thought fit to do so. The bright ballet air in G, from Schubert's 'Rosamunda'—is it not time to repeat all that delicious work?—and M. Berlioz' extraordinarily clever 'Carnaval Romain,' were the other instrumental pieces. The last-named is a marvel of orchestral ingenuity. A cradle song by Signor Randegger deserves a special word by reason of its gracefully original melody, and still more original accompaniment of pianoforte, viola and violoncelli obbligati, the stringed instruments being muted. Strange as the combination may seem to be, the effect in this instance is charming. The *berceuse* was sung by Madame Rudersdorff, Mr. Cummings being the other vocalist.

The Trio in B flat, heard for the first time in public at last Monday's Popular Concert, will not add to Schubert's reputation, which, by the way, stands in need of no strengthening. Undeniably elegant, as indeed it must be to be the offspring of Schubert's mind, it is, with the exception of the episode of the *andante*, weak almost to triviality. Were the listener in ignorance of its origin, he would probably conjecture, from the vein of light-hearted gaiety that pervades it, that it was the production of some Viennese musician, but he would not imagine that the name of the Viennese was Schubert. The trio is one of the pieces recovered by Mr. Grove, and it had probably never before been publicly played. There was, therefore, a peculiar interest in Monday's performance. The Rasoumovski quartet in E minor—one of the most strikingly individual of Beethoven's creations—was superbly played. Herr Joachim's enthusiasm, and something of his incomparable skill, he seemed to communicate to his partners. We have certainly never before heard so full and broad a tone from Herr Ries. The long quartet was listened to with devout attention—another proof that the good music played twice a week to the million at St. James's Hall is not thrown away upon them. In Beethoven's penultimate *sonata*, that in a flat, Mr. Charles Halle's facility was tested to the utmost and distinctly demonstrated. But even in so uncanonically constructed a *sonata* as the Op. 110 there may be too much of the *tempo rubato*, and if Mr. Halle indulged in it less he would do his composer fuller justice. In acknowledgment of the complete absence of all assumption that characterizes Herr Joachim we should men-

tion that he played the *obbligato* part to the tenor air in 'Faust,' sung by Mr. Vernon Rigby. At last Saturday's morning concert Hummel's *Septet* was given, and Herr Joachim played the *adagio* from Spohr's ninth Concerto.

The performance of 'Elijah' under Mr. Martin's direction at Exeter Hall calls for little remark beyond the recognition of Mr. Lander's good promise. He sang all Elijah's music creditably, and Miss Arabella Smyth may also be commended. Some weeks ago we hazarded the conjecture that Mr. Martin had lowered his pitch as a means of attracting attention. The event has justified our surmise. After giving two concerts at a diapason lowered by a full semitone, he returned, on Wednesday, to the usual English pitch. This is simply trifling with the question, the singers and the public. We shall be curious to note what standard he will adopt when Mr. Sims Reeves shall sing for the National Choral Society.

QUEEN'S.—When a feeling of perplexity is excited in the minds of spectators of a play, some want of skill is implied on the part of the dramatist. The action of a play should be perfectly simple and intelligible to all who behold it. Enjoyment in an audience is caused by witnessing the perplexities of others, and ceases the moment those perplexities are felt by itself. With equal reason might an author seek to make the spectator share the sufferings of his characters as their difficulties and entanglements. It may be doubted whether any play founded upon a resemblance between two characters so close that the audience cannot tell one from another, is well suited to the stage. Short as is the 'Menschchen' of Plautus, and direct as is its action, it is still a difficult play to read, even with the aid of the different names the author has bestowed upon the two brothers. The 'Comedy of Errors' is still more perplexing, although Shakespeare, with admirable art, has made full explanations at the commencement of the story, and has rendered the speeches of the various characters between whom resemblance exists so thoroughly characteristic, that it is impossible to put any words of one into the mouth of the other. An audience cannot, however, be expected upon first hearing a piece to comprehend the full significance of subtle distinctions of character. Neither is it wise on the part of a dramatist to over-tax the attention of those whom he seeks to gratify and amuse. In taking for the subject of his drama of 'Not Guilty' the resemblance between two individuals which gave rise to the famous trial of the Comte de Ste. Hélène, Mr. Watts Phillips has ventured upon dangerous ground. By causing both characters, the convict who resembles an officer and the officer himself, to be played by the same actor, he has added to the difficulty of the spectator, whose confusion is converted into absolute bewilderment by the ingenuity which apparently brings the two characters upon the stage at the same time. Hence, the success of 'Not Guilty' on its first production was qualified, although the piece had abundance of those scenes of convict life of which the modern play-goer never wearies, and some of the scenic effects which stand him in place of literary or artistic merit. When so much of the action of 'Not Guilty' as is common to all dramas of convict life is extracted, the residuum in which a question of originality can depend, is not large. A hero unjustly punished for a crime of which he is innocent, a comic friend who shares his difficulties and aids him in his attempts at disentanglement, a villain, the perpetrator of the crime for which he suffers, and a heroine who clings to him through good report and evil, form, with one or two other characters, the stock property of all writers of melo-drama. These puppets Mr. Watts Phillips puts through their regular exercises. He has, however, invested their movements with more interest than they themselves possess, and has painted and dressed his figures so carefully, it is hard at first to tell that they are not flesh and blood. *Alice Armitage*, his heroine, is indeed thoroughly fresh, girlish, and high-spirited. *Jarrett*, the villain, has a strange resemblance to Colonel Willoughby. When, in the course of the Indian Mutiny, the Colonel is shot upon outpost duty, *Jarrett*, who has escaped from penal servitude, finds the

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body and hides it. He dons the uniform of the Colonel, taking from the pocket a diary, by aid of which he ascertains enough about the dead man's habits and engagements successfully to remonstrate him. Detection comes at last, but not before considerable perplexity has been caused in the minds of those around the *soi-disant* Colonel by the change in habits, morals, and modes of thought and life which a bullet wound in the chest has produced. The two characters were played by Mr. S. Emery, whose power as a melo-dramatic actor was evinced in the double impersonation. By aid of ingenious stage arrangements a complete mystification of the audience was produced. The perplexity thus caused was heightened by the fact that Miss Henrietta Hodson also played two parts, a mother and daughter. *Jack Snipe*, a convict, in whom a considerable amount of acquired wickedness is balanced by a corresponding quantity of natural goodness, was comically presented by Mr. Toole. Other parts were creditably played by Mr. Clayton and Mr. L. Brough. 'Not Guilty,' in spite of the intricacy of the story, is, on the whole, a fairly interesting play of a bad class. The merit of its dialogue is not high, the comic scenes being, as a rule, better written than the serious. Some of the comic situations are, however, altogether out of place, and are introduced solely for the purpose of affording time for changes of scenery. This defect is of frequent occurrence in modern plays. It is due to the intricate and difficult nature of the scenery now exhibited and the dislike of dramatists to allow their plays to run into many acts. Some of the scenery provided is good. A view of an outward-bound ship, supposed to be in full voyage, is a new and remarkable effect.

PRINCESS'S.—'Marie Antoinette,' produced at the Princess's Theatre, is rather an historical panorama than a play. The principal events in the life of Marie Antoinette are exhibited in successive tableaux, and a slight thread of fiction is employed to link together the whole. The scene opens with the memorable banquet of the *gardenes du corps* at Versailles, when the tri-coloured cockade was trodden under foot, and the toast 'à la nation' was refused. Following quickly upon these ill-starred festivities, comes the scene in the palace, when the regiment of Flanders was overpowered and the Queen's apartments were invaded by the mob of Paris. The second act is wholly occupied with the flight to the frontier and the arrest of the royal party at Varennes. The third passes in the gardens or chambers of the Temple, and shows the insults to which Marie Antoinette, now seen with the snow-white hair to which in her portraits we are accustomed, is subjected. It ends with the parting interview between the King and his family immediately prior to the execution of Louis. In the fourth act the trial of Marie Antoinette is exhibited, followed by her ascent to the scaffold. Historical accuracy has been studied in the pictures presented, some of which, as for instance the scenes in the apartments of Marie Antoinette at Versailles, are very impressive. The principal element of fiction introduced is the love which the Count de Fersen is supposed to bear the Queen. De Fersen, in fact, survived Marie Antoinette many years, and died a victim to a popular and misdirected tumult in Stockholm. In the drama, the part he played in conducting the flight to Varennes is represented as due to a hopeless passion he conceives for the Queen. He ventures into the Temple garden disguised as a ballad-singer, dances, and sings 'La Carmagnole,' and thrusts into the hands of the Queen what purports to be a foul satire upon 'Madame Veto,' but is in reality a plan of escape. Louis the Sixteenth, by his bungling interference, renders this scheme futile. In the last act, De Fersen, finding no further opportunity of aiding the woman he loves, rushes upon the bayonets of the guards who convey her to execution, and breathes out his life at the foot of the stairs she is about to ascend. A breach of historical accuracy like this, which has for its object to supply the play with additional interest and strengthened climax, is quite pardonable. The realistic nature of some of the details of the last act is, however, very objectionable. 'Marie Antoinette' makes little

pretence to literary merit, though the dialogue, by Mr. Palgrave Simpson, is better than that usually employed in pieces of the class. Mdlle. Beatrice, an actress who has not been seen in London since her appearance at the Haymarket some years ago, in the 'Mdlle. de Belle Isle' of Alexandre Dumas, and afterwards in 'The Stranger,' played the Queen. Her appearance recalled the description of Marie Antoinette in the souvenirs of Madame Vigée-Lebrun and the portrait of Rosaline. The long, narrow oval of the face, which was more characteristic than even the Austrian lip, is shared by Mdlle. Beatrice, whose stature and figure also approach apparently those of the Queen. Mdlle. Beatrice acts with intelligence and quietude. The general fault of her acting—that of being too lachrymose—is scarcely felt in a part like that she now essays. Mr. Vining made up his face into an admirable likeness of Louis the Sixteenth, and gave a clever picture of the King's timidity and irresolution. In the later scenes, however, he over-acted deplorably. The tragedy aims he assumed when parting from the Queen were very ineffective; his gestures were void of dignity and significance; and his pronunciation of the words "my child," which after the worst stage fashion he called "my chee-ild," provoked, in one of the most tragic parts, a titter from the audience. Mr. Dominick Murray played excellently a small part. Mr. W. Rignold, an actor new to London, made a favourable impression as the Count de Fersen. He has a good bearing, though his gestures are sometimes stagey, and his acting is disfigured by mannerisms.

It is not much use to remonstrate with an English audience. The folly of the system of encores was never, however, more fully shown than in this performance. At the close of the first act a complete scenical illusion was obtained, and small difficulty was experienced in believing that the events witnessed were real. As if to dispel in a moment this illusion, the audience insisted upon the appearance of the principal actors, and brought before itself the Queen of France as a bowing and obsequious woman.—After the drama, a pretty little farce from the French, entitled 'A Cup of Tea,' was performed. Mdlle. Beatrice, Mr. Dominick Murray and Mr. W. Rignold acted in this with much sprightliness. It was a complete success.

OLYMPIC.—'Paper Wings,' a comedy by Mr. Watts Phillips, produced some years ago by Mr. Alfred Wigan, has been brought out at the Olympic. It is partly derived from the French, and is rather similar in motive to the 'Mercadet' of Balzac. A Welsh baronet, who falls a prey to a mania for stockbroking, which some commercial swindlers of high position do their best to foster, is saved by the devotion of a woman—originally used as a decoy. A mine on his estate, supposed to be unproductive, proves rich enough to repair his shattered fortunes. Mr. Neville plays quietly and well the part of the baronet, originally taken by Mr. Wigan. Other parts are supported by Miss Furtado, Miss M. Harris and Mr. Horace Wigan. The dialogue of 'Paper Wings' is epigrammatic, but fails in dramatic appropriateness. Scarcely any of the speeches placed in the mouths of the various personages are thoroughly characteristic.

HOLBORN.—'Fettered,' a new drama, produced on Wednesday at the Holborn Theatre, is by Mr. Watts Phillips, and is the fourth work by the same author which, within the last ten days, has been played for the first time, or revived, at one or other of our London theatres. So far as any piece which presents in a slightly altered form materials that have for years been the common property of playwrights can claim originality, 'Fettered' is entitled to claim it. No French play has supplied, so far as we are aware, the outline of the story; and no English work presents the same scenes in the same order. But the tale in one form or other has been frequently told, and the chief novelty the piece possesses is obtained by the employment of unfamiliar means to produce familiar results. So long as a heroine is to be rescued from grievous peril, it matters little whether her preserver swings to her aid by a rope, as in 'The Colleen Bawn,'—descends by the branch of a tree, as in 'Peep o'

Day,'—climbs a tower by means of the ivy with which it is covered, as in 'Arrah na Pogue,'—or is lifted upon a water-wheel, as in 'Fettered.' The taste for "effects" of this class which has of late prevailed is bringing about natural and deplorable results. Such brilliant successes as Mr. Boucicault, with his knowledge of the capacities of the stage, his fertility of resource, and his glitter of sentiment and style, has obtained, have led astray both authors and managers. As a consequence, men who, like Mr. Watts Phillips, have won their spurs in the higher departments of Art, are content to fight as the allies, we might almost say the subordinates, of the scene-painter and the stage machinist. Then as "sensation" scenes can scarcely be necessary except when "sensation" crimes are attempted, the stage is deluged with dramas in which the hero or one of the principal characters is a desperate ruffian—probably a convict. Our dramatists are shut out, it must be remembered, from one class of plays, and cannot easily or often adopt a resource familiar to the French writer, that, namely, of making the leap or the plunge an effort to save the honour of a faithless wife. A second cause why 'Fettered,' though received with a tumult of applause, is not entitled to rank as a good play is due to a defect noticeable in all Mr. Phillips's later works. Its story is in parts difficult of comprehension, and some of its most important scenes are, to use a French word for which we have no English equivalent, "manquées." Mr. Phillips compresses overmuch. He expects an audience to fill up or leap over chasms in the plot, which a strong imagination might fail to bridge. To save the introduction of fresh scenes or characters he represents the wildest of individuals performing the most simple-minded actions. A man known to be a thief is invited to take charge of the plate at a picnic, or is chosen by a detective to carry a note when the capture of a criminal depends on the fidelity and despatch of the messenger. 'Fettered' is a story of a convict of good manners, who attempts to commit a bigamous marriage, but is foiled by his first wife and a baronet who has fallen in love with her. It introduces one really clever character—a fellow three-parts knave and one part fool. This character, which though sadly overacted by Mr. Honey, amused the audience greatly, is thoroughly comic in idea. Miss Lydia Foote acted the convict's first wife with pathos; Mr. J. C. Cowper was unstaged as the villain. Miss Fanny Josepha had a part in which she had little to do, except to make love or to faint, and proved equal to "either fortune." Among the scenes of low life a gathering at a public-house to witness the sport of rat-killing was conspicuous. A view of the Thames near Marlow was prettily painted. 'Fettered' is not without merit. Its first act goes smoothly, and ends with a good tableau. The second fails, the closing situation being tame at a moment when a really dramatic position seems inevitable. The third principally consists of scenery and dumb show, the signification of which, through some fault of the arrangements, was not clearly conveyed to the audience. A loud call for the author followed the fall of the curtain.

MUSICAL AND DRAMATIC GOSSIP.

IN the event of a fund being raised for the purchase of new instruments, in view of a lowering of the pitch, several gentlemen, including Mr. Sims Reeves, have agreed to subscribe twenty-five guineas each. A list should be published of subscribers who would be willing to contribute on the express condition that the French pitch were adopted at both our Operas, and by our principal societies.

Miss Marriott has given at Sadler's Wells a series of farewell performances, previous to her immediate departure for America.

At Mr. Hallé's most recent concert, Herr Joachim played the Concerto by Herr Max Bruch, which, if we mistake not, is dedicated to him, and which was introduced by Herr Straus at one of last year's Philharmonic Concerts. The conductor himself played Mendelssohn's 'Caprice' in E, the symphony was the 'Italian,' and the overtures 'Così fan Tutte,' 'Semiramide,' and Beethoven's in C (Op. 115).

The disciples of the latest gospel in music are sparing no pains to popularize their tenets in the United States, in whose virgin soil the wildest plants may readily take root. In New York, at Mr. Thomas's second symphony *soirée*, Herr Rubinstein's 'Faust,' described by the composer as "Ein Musikalisches Charakterbild," was lately given for the first time, and in Philadelphia Herr Raff's piano and violin *sonata* in A was produced. The former is rashly pronounced by a local critic to be the finest Faust-music yet written, and the latter is declared by the concert-giver to be the best duet of this class in existence. These decided opinions are not likely to be generally indorsed, and it is fortunate that side by side with productions of the latest school occur in the programmes the best examples of the best masters. The activity now for the first time displayed in American orchestral concerts is, indeed, a remarkable phenomenon of "the age we live in."

Rossini's 'Petite Messe' is to be brought out towards the end of the month, at the *Théâtre des Italiens*, and it will afterwards be given in London and in the principal cities of England with the same singers by whom it is to be performed in Paris, and whose names we announced last week. At the original performance at the house of Count Pillet Will, the Marchisio sisters undertook the parts now assigned to Mlle. Krauss and Madame Albani. It is understood that the sum of 100,000 francs paid by the *entrepreneur* is to be for the right of representation only, the copyright remaining the property of Madame Rossini.

'Vert-Vert' is in active preparation at the *Opéra Comique*, and M. Offenbach's latest production is expected to come out at the end of the month.

A fashion, which at one time obtained in London, has been revived in Paris. The journal, entitled *Paris*, gave a concert on the 17th of this month to all its subscribers.

Madame George Sand's charming tale, 'La Petite Fadette,' has been arranged by the author, with the assistance of M. Anicet Bourgeois, as an opera libretto. The music has been composed by Mr. Semet, and the work will be put into rehearsal at the *Opéra Comique* as soon as 'Vert-Vert' shall have been produced.

It is a strange coincidence that a lady violinist playing music of the highest class should be just now drawing attention to herself in Paris and in Boston. In the former capital Madame Norman-Neruda performed Mendelssohn's concerto at the last of M. Pasdeloup's concerts, while Madame Camilla Urso has several times of late played Beethoven's concerto in the American city. The fair sex are gradually encroaching on all man's privileges.

The programme of last Sunday's Conservatoire concert included the third part of 'The Seasons.' Why do we never hear Haydn's work in London?

Arthur Kalkbrenner, whose death we mentioned some three weeks ago, has bequeathed to the *Société des Artistes-Musiciens* the sum of 125,000 francs.

'Madame la Marquise,' long announced at the Odéon, has at length been produced, with very moderate success. It proves to be a version, by MM. Lockroy and De St.-Georges, of a novel by the last-named author, entitled 'Un Mariage de Prince.' To avoid the exposure of a lady of rank, whose husband suspects her of a *liaison* (of which she has been guilty) with a Russian Prince, a marriage is arranged between the Prince and a young lady who, though penniless, is of good family. At the wedding, a condition—of which the bride had not before heard—is read. It is to the effect that she adopts and admits to be her own a child which is really the result of the before-mentioned intrigue. Scandalized and outraged, she protests against this clause; but she is moved by the agony of the penitent mother to face the shame and claim the child as her own. The suspicious husband is, it is needless to say, but half-satisfied. Surely the morbid taste prevailing in France has seldom led a dramatist into more revolting absurdity.

When a French drama is moral, it is seldom lively. 'Le Sacrifice,' by M. Daudet, at the Vaudeville, affords another proof of the truth of this assertion. It is quite blameless and very heavy. A young painter of great talent sacrifices his art,

and binds himself for many years to a manufacturer. His father, also a painter, is the first to reproach him as a renegade. It is proved, however, in the end, that filial tenderness has dictated the sacrifice. The youth has been purchasing the worthless pictures of his father, and so maintaining the entire family. He has accepted the engagement supposed to be dishonourable in order to obtain means wherewith to continue the "pious fraud."—Two other novelties have been played at this house. 'Une Nuit au Champagne,' by MM. Delacour and L. Morand, shows how a father has spent the eve of his daughter's wedding-day in a debauch, in the course of which he has lost to an English nobleman a large sum of money and the hand of his daughter. Milord Dumbrooke is, however, "un bon diable," and, moved by the bride's tears, does not insist upon the forfeit.

The death is announced of Raymund Dreyschock, solo violinist at the Leipzig Gewandhaus concerts; also of Wittmann, bassoon player and professor at the Vienna Conservatoire.

MISCELLANEA

Two Passages in 'Hamlet.'—

Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,
Convert his gyves to graces; so that my arrows, &c.
Act iv. sc. 7.

The corruption of this passage does not lie in "gyves," as Theobald and others have imagined, but in "graces." How can "gyves," a very material object, be converted into abstract "graces"? Not even the Knaresborough spring can effect such an illogical conversion. The context, in a word, will not bear an abstract noun in this place, which would entirely spoil the metaphor. I have, therefore, no doubt that we ought to correct—

Convert his gyves to graces, &c.

According to the Folio, "graves" occurs in another passage of the poet, which, in some respects, bears a surprising similarity to ours, viz., 2 Henry the Fourth, iv. 1:—

Turning your books to graves, your ink to blood, &c.

In both passages something feeble or despicable is to be turned into "graves," which not only form part of chivalric armour, but, at the same time, are an emblem of knighthood. The simile of the spring becomes most appropriate if we remember that gyves were originally made of wood. It is true that, in order to render it perfect, graves should be made of stone instead of steel; but so far it may be conceded that *omne simile claudicat*. "Graces" is, to all appearance, a sophistication of the composer, who did not know the less frequent word "graves." Last, not least, this emendation gives the verse a regular flow.

Where be his quiddities now, his quillets, his cases, his tenures, and his tricks?—Act v. sc. 1.

"Tenures" undoubtedly stands in the wrong place; it is by no means synonymous with quiddities, cases and tricks, but belongs to the law-terms relative to the acquisition and transfer of property, and should accordingly be inserted, four lines *infra*, between "recognisances" and "fines." This suspicion is strongly confirmed by the Quarto of 1603, in however crude a state the passage may be given there. That this edition reads "tenements" instead of "tenures" is of no importance, inasmuch as our concern is only with the position of the word, and in this respect it shows the right way. The passage there runs thus: "Where is your quirks and quillets now, your vouchers and double vouchers, your leases and freehold, and tenements?"

Pict and *Scot*.—I do not know that the word *Scot* has been traced to a settled etymology. *Pict* is most probably from the Latin *pingo*, *pictus* = painted: whether as to the body, naked at one time, or as to the parti-coloured garment (tartan),—a body-cloth=kilt, or a cloak, *pellis*=pealld, plaid, worn by this race,—I need not now discuss. Something of the above must be correct. I reject the theory of their being the *picked* men, the "fighting ones." But *Scot*: we understand it to mean "light-fingered, one who pillages." I reject the Irish derivation from *scuite*, a wanderer, and the Welsh derivation from *gygottyd*, a woodman or forester. It seems to me that the want of accord between these two derivations destroys

both claims. I would suggest a consideration of the Greek word *σκορος*, *σκορία*, *σκορος*=dark. The Scots may have been the dark race of old. But there is a further analogy in the word; for *σκορος* might, I suppose, in one of its forms, be considered a Greek synonym for *κίμνηρος*. *Σκορος* seems pure Greek; *κίμνηρος* appears to have no root in Greek, for I find it traced to the Hebrew *כמר* (*kamar*): hence Cimmerian, applied to a very remote country. But the same Hebrew word may almost be taken to mean *scotched*. We have *כרס* (the scorched) in Zephaniah i. 4. It is rendered *Chemarims*. The idea arises from *fire-worship*. The priests in question would seem to have been injured by their own sacrifice. We know that the priests of Baal did gash, i.e. *scotch* themselves with knives, &c.—vide 1 Kings xviii. 28. Our word *scotch* is, I fancy, a mere variety of *to score*, to *scorch*, to *scarf* or *scarify*. The Italians have a family of words prefixed with *scot*; and there we see the analogy directly, for in Italian *scottare* is "to scorch." The word "Scythian" is from a different root.

A. H.
Brether, Childer, and Kye.—I thank those Correspondents of the *Athenæum* who have answered my queries with regard to the existence and distribution of these northern plurals. I should have been glad of fuller information as to their limits in England. *Brether* has been shown to survive much more extensively than was supposed. Not only is it noted from Annandale, Strathavon, Perth, and East Stirling as used by aged or old-fashioned people, but Mr. Addison records it as of every-day use in Fife. In the south it seems to be pronounced *brether*; but in Caithness, where it is also the common form, it is *brether*, as in the English *brethren*. There it evidently represents not the A.S. *breþer*, but the Norse *brœðr*. *Brether* quite extinct in the north of England since Hampole's days! Mr. Atkinson makes no mention of it in the Cleveland Glossary, where, if anywhere, we should have looked for it.—*Childer* seems less generally recognized in Scotland—a child being usually called a *bairn* or a *wean*. But the statement of "J.W." that this genuine Scottish form was not used in East Stirling thirty years ago, "except by immigrants from Ireland, and was considered as a mark of distinguished Irish birth," is a curious example of one generation forgetting the household words of another. *Childer* is common in the Scottish writers, and used even by writers like Bishop Douglas, who "set his besy pane, gif that he couth, to mak it brade and plene," and Blind Harry the Minstrel, whose education was such as to require no "besy pane" to write in the tongue of the common people. The former tells of the Trojan horse that

There about ran childer and maydinnis ying,
Singand carrellis and dansand in ane ryng.

And of games introduced by Ascanus—
The samyn gise as he one child now wrocht,
And uther Troiane childer with him brocht;
The Albanis taucht their childer the samyn way,
And mychty Rome sine efter mony ane day.

While Harry the Minstrel accuses the English officers—

King Herodis part that playit in to Scotland,
Off ying childir that thai before than fand.

And represents Wallace as saying—
To women yett we do bot littill ill,
Na yong childir we lyk for to kill.

If the national hero or his minstrel biographer were to lift up their voices now upon the Abbey Craig, or by Falkirk or Stirling Bridge, their degenerate "childer" would recognize in them the characteristic marks of Irish birth! There is another northern form, *gayt*, singular and plural, *goat*, *goats*, used by the Scottish writers. I find it so late as the seventeenth century, where some of the border thieves, who had a taste of Jethart justice, "was accuisit for the thifteous steilling" of sundry nolt, ky, sloths, oxin, hors, meiris, &c., besides "aucht auld gaitt with yair kiddis." Can Mr. Addison tell us if *gaitt* are still known in the kingdom of Fife or elsewhere in the north? J. A. H. MURRAY.

TO CORRESPONDENTS.—H. P. M.—E. L. A.—J. P. W.—J. L.—Veritas—C. S.—received.

Errata.—Page 236, col. 2, line 17, for "Clement's Inn," read Clifford's Inn;—page 243, col. 1, line 3, for "1860" read 1868; and line 14, for "letters" read letter.

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